

MAGAZINE OF ART

PAINTING IN PARIS

A DISCUSSION OF CONTEMPORARY TRENDS BY SIX FRENCH CRITICS

ANDRÉ CHASTEL
PIERRE DESCARGUES
BERNARD DORIVAL
FRANK ELGAR
JEAN MARCENAC
MICHEL SEUPHON

MAGAZINE OF ART ESSAY AWARD

ON THE NATURE OF ABSTRACT PAINTING IN AMERICA BY CAROL SEELEY



FRANK LLOYD WRIGHT AND THE CONQUEST OF SPACE BY BRUNO ZEVI



PICTO AND THE AMERICAN TROMPE L'OEIL TRADITION BY JOHN I. H. BAUD

SEASON'S EXHIBITION CALENDAR: THE AMERICAS AND ABROAD

MAY 1950 75 CENTS THE AMERICAN FEDERATION OF ARTS

"ART POLICIES FOR A MODERN SOCIETY"

THE 1950 CONVENTION PROGRAM—MAY 24-25

THE AMERICAN FEDERATION OF ARTS and MEMBER MUSEUMS AND ORGANIZATIONS

WILL MEET IN THE NATION'S CAPITAL, BRINGING TOGETHER DISTINGUISHED SPEAKERS LEADING FORUMS PLANNED TO SHAPE POLICIES FOR TODAY'S ART NEEDS. DISCUSSIONS WILL INCLUDE: THE RELATION OF GOVERNMENT AND ART, REFLECTING OVER TWO YEARS' WORK BY A FEDERATION COMMITTEE; A REVIEW OF UNESCO'S PROGRAM CONCERNING ART WITH A VIEW TO INSTRUCTING THE AFA REPRESENTATIVE ON THE U. S. NATIONAL COMMISSION FOR UNESCO; WHAT ART COLLECTIONS AND MUSEUM PROGRAMS MAY BE EXPECTED TO DO FOR A COMMUNITY; AND THE WHOLE PROBLEM OF THE LARGE CONTEMPORARY AMERICAN ART EXHIBITIONS—JURIES, PRIZES, COOPERATIVE PLANNING BETWEEN INSTITUTIONS, AND BUILDING COLLECTIONS THROUGH PURCHASES.

THE NATIONAL GALLERY OF ART, THE PHILLIPS GALLERY, AND THE TEXTILE MUSEUM, SERVING AS HOSTS FOR THE MEETINGS, JOIN WITH THE FEDERATION IN EXTENDING A CORDIAL INVITATION TO ALL INTERESTED IN THE VISUAL ARTS TO ATTEND AND PARTICIPATE.

FOR HOTEL ACCOMMODATIONS: CONVENTION RESERVATIONS ARE AVAILABLE AT THE RALEIGH HOTEL OR THE WILLARD HOTEL, WASHINGTON 4, D. C. WRITE DIRECT, MENTIONING THAT YOU ARE ATTENDING THE AFA CONVENTION.

SPECIAL EVENTS:

MAY 24—6:00 PM

THE SULGRAVE CLUB. INFORMAL RECEPTION AND DINNER for AFA Members and Guests. Tentative advance registrations requested. \$4.50.

MAY 25—to 6:30 PM

THE TEXTILE MUSEUM OF THE DISTRICT OF COLUMBIA. PRIVATE OPENING for Members and Delegates.

THE SESSIONS:

MAY 24—2:30 PM THE PHILLIPS GALLERY. CONTEMPORARY AMERICAN ART EXHIBITIONS: JURIES VS. INVITATIONS, PRIZES VS. PURCHASES. Chairman: LLOYD GOODRICH, Associate Director, The Whitney Museum of American Art. Speakers: ROBERT BEVERLY HALE, Associate Curator of American Art, The Metropolitan Museum of Art; DWIGHT KIRSCH, Director, University of Nebraska Art Galleries; ALINE LOUCHHEIM, Associate Art Editor, New York Times; and HUDSON D. WALKER, Executive Director, Artists Equity Association. MAY 25—10:00 AM THE NATIONAL GALLERY OF ART. AFA MEMBERS' MEETING. Presiding: L. M. C. SMITH, AFA President. 11:15 AM THE MUSEUM AND ITS COMMUNITY. Chairman: THOMAS BROWN RUDD, President, Munson-Williams-Proctor Institute. Speakers: PAUL PARKER, Professor of Art, Hamilton College; DANIEL S. DEFENBACHER, Director, Walker Art Center; ROBERTA M. ALFORD, Acting Director, Rhode Island School of Design. MAY 25—2:30 PM THE NATIONAL GALLERY OF ART. GOVERNMENT AND ART. Chairman: HENRY R. HOPE, Chairman, Fine Arts Department, Indiana University. Speakers: Panel to be announced.

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MAGAZINE OF ART

ROBERT GOLDWATER, EDITOR

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The MAGAZINE OF ART is mailed to all chapters and members of The American Federation of Arts, a part of each annual membership fee being credited as a subscription. Entered as second-class matter Oct. 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Subscriptions: United States and possessions, \$6 per year; Canada, \$6.50; Foreign, \$7; single copies 75 cents. Published monthly, October through May. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1950 by The American Federation of Arts. All rights reserved. All Mss. should be sent to the Editor. Unsolicited Mss. should be accompanied by photographs; no responsibility is assumed for their return.

MAGAZINE OF ART ESSAY AWARDS

First Prize—\$150

Carol Seeley, Temple, N. H.

On the Nature of Abstract Painting in America

Second Prize—\$100

Louis Finkelstein, New York, N. Y.

Marin and DeKooning

Honorable Mention

Libby Tannenbaum, New York, N. Y.

Notes at Mid Century

Mitzi Solomon Cunliffe, Manchester, England

Earth and Tools Rediscovered: An Affirmation

The MAGAZINE OF ART is happy to announce the results of the first in its series of Essay Awards and to publish the prize-winning article in this issue. The remaining three will be published in the near future.

The more than thirty entries sent in from all over the country were judged anonymously by ALFRED H. BARR, JR., Director of Museum Collections, Museum of Modern Art; LLOYD GOODRICH, Associate Director, Whitney Museum of American Art; HENRY R. HOPE, JR., Chairman, Department of Art, Indiana University, and President, College Art Association of America; and the Editor of the MAGAZINE OF ART.

Read one by one, the essays submitted gave an impression of varying subject and treatment: included were discussions of individual artists (often by the artist himself), of the problems of teaching, of popular taste, of the future of painting, of the presumed character of American art as a whole; articles were analytic, expository, laudatory and hortatory. Seen as a group, however, it was evident that the main interest of these young writers lay in the broad field of abstraction. In this the four prize winners reflect the general nature of the contributions as a whole.

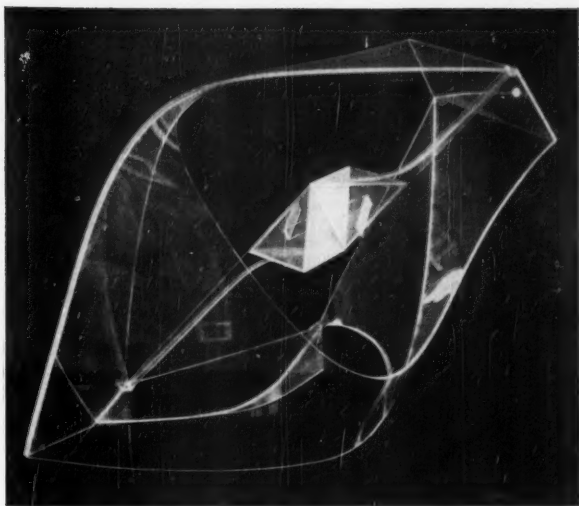
Offering of the Awards has aroused interest; it has encouraged writing; it has produced four worthwhile articles in a field in which critical thinking and writing is all too scarce. These are encouraging results. The MAGAZINE OF ART therefore plans to continue its Essay Awards annually and, by varying the field of competition and the nature of the essays to be submitted, hopes to stimulate good writing on the arts. The details of next year's Awards will be announced in the issue of October, 1950.

Carol Seeley, a graduate of Vassar (1938) lives in Temple, N. H., but is at present in France working on a novel. She has contributed critical articles on poetry and art to the *Western Review* and the *Art Quarterly*. Her interest in art she attributes to her husband, Walter Seeley, an abstract artist who heads the art department of Colby College in Waterville, Maine.

Louis Finkelstein graduated in 1947 from Cooper Union Art School and subsequently studied at the Art Students League and the Brooklyn Museum Art School. He is chairman of the cooperative Pyramid Gallery and has exhibited there and in group shows. His wife, Gretna Campbell, is also an artist.

Libby Tannenbaum (B.A. Brooklyn College 1936, M.A. Institute of Fine Arts, New York University, 1942) has been in the Department of Circulating Exhibitions at the Museum of Modern Art since 1948. The previous year she spent abroad on a fellowship from the Belgian American Educational Foundation, engaged in research on Ensor. From 1944-46 she was on the editorial staff of the *Magazine of Art*.

Mitzi Solomon Cunliffe, well known as a sculptor under her maiden name, holds the B.S. and M.A. from Columbia University and also studied at the Art Students League and elsewhere. She has exhibited widely, her most recent one-man show being at the Kleemann Galleries in November, 1948. A native New Yorker, she now lives in Manchester, England, where her husband is on the faculty of the university.



Carol Seeley

ON THE NATURE OF ABSTRACT PAINTING IN AMERICA

IT is evident that abstract art has affinities with our twentieth-century obsession with science. The art of any period is its idiom of communication, and the premises of its departure are the same as we all share at any given moment and in all the different strata of our society. Even though we no longer believe in science as a promise of a better life, and in fact do not know what to do with its continual advances, it is science that has given its particular character to this century. Our vision has become a space-time concept; we think naturally in terms of micro-organisms and the penetrations of outer space. It is not hard to find in Gabo's constructivist drawings, for example,

allusions to relativity. Our art at the same time partakes of and makes clearer this new conception of nature in its finite largeness and smallness.

Abstract art makes us review this relationship of art to nature. It should put an end once and for all to the idea of imitative purpose in art. All the same, the relation is a shifting one, and every artist has a different way of responding to it. As for the spectator, he is pleased when he can find objects of his daily experience in a painting: pleased to recognize the votive lights in Loren MacIver's painting. After this, he responds to the suggestion that the abstract pattern of light in glass reminds him of crystalline

Above: Naum Gabo,
Construction in Space with Crystalline Center,
1938, plastic, 18½" wide,
collection of the artist,
photograph H. R. Clayton.

Right: Loren MacIver,
Green Votive Lights, 1946, oil,
collection Mr. and Mrs. Robert D. Straus,
Houston, Texas,
courtesy Pierre Matisse Gallery.



formations he has seen in photographs. But in fact there is another reciprocal action taking place at the same time: the vision of the spectator must first be trained by seeing modern art, so that he can see his world in these new terms. We become aware slowly: our conception of the outer world is continually changing, overlapping and giving way; the form we find in it is a poetic image that represents the spiritual ambience of the moment. We see only what we know beforehand; we see new things in their relation to old. (Take a young child to the zoo, and observe how delighted he is with the bears, because he has a toy bear at home; but it is hard to make him look at a llama even with astonishment.) . . . Loren MacIver's paintings do remind us of the structure of crystals: the patterns of broken light may strike us, spectators, as a revelation. It may or may not be that she has made any particular study of these things: her *Votive Lights*, her recent *Paris*, are probably a luminous expression of some completely other experience. But the obsessive forms reveal themselves as a parallel to her contemporary environment.

Abstract art, and particularly non-objective art, seems to be a difficult experience for the spectator. "What does it mean?"—he wants a logical answer. Here, where the element of form is dissociated from the earlier accompaniment of image, message, symbol, it is hard to explain that the meaning is not the subject. Winslow Homer painted the sea in many moods: the waves undulate and swell, break on the rocks, or draw back to gather strength. His expression has *become* the sea for the generation after him and is the way in which many earnest people see it today. But its meaning was never simply this, but an ulterior one, which the spectator perceived almost in spite of himself and just as he was remarking how wonderfully the sea had been "caught." It is natural for the spectator to take refuge in the past like this and declare that the

Winslow Homer, *Cannon Rock*, 1895, oil, 39 1/4 x 39 1/8",
courtesy Metropolitan Museum of Art.

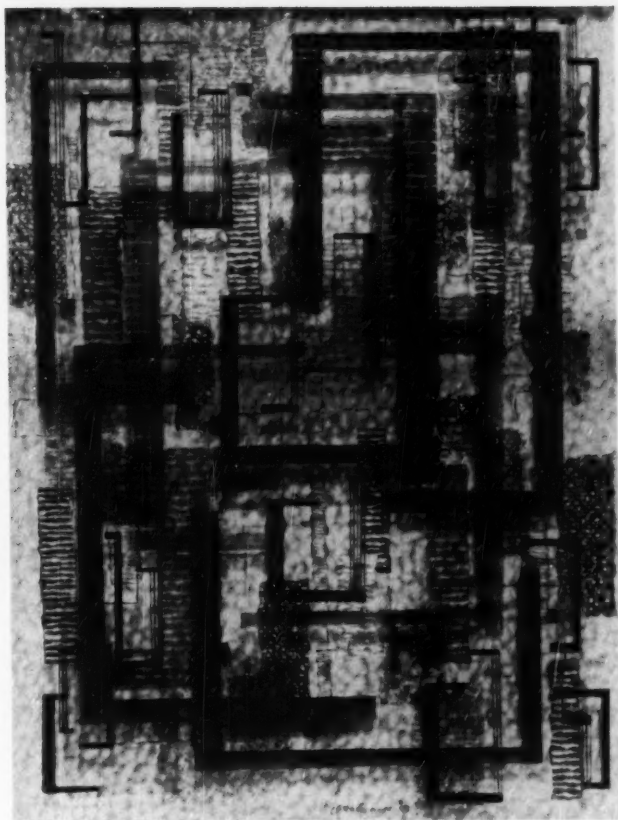


Robert Motherwell, *Person with Orange*, 1947, oil and collage, 57 x 40",
courtesy Kootz Gallery.

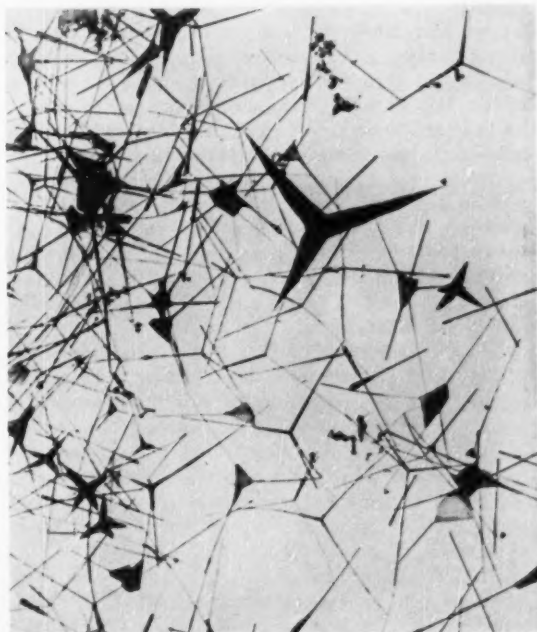
art of the past is always ready to come alive for him. We see most things better from a distance, and part of our pleasure is nostalgic, because this represents the security of what we already know. It cannot, however, give us the intensity of communication that is possible with the art of our own time, the shock of sudden revelation that makes the very experience with which we are struggling fall easily into place. Homer himself said that he would not invent but be true to nature, using perhaps that phrase which explains everything: "I paint what I see."

What he saw was certainly a different world from the one the abstract painter of today sees. I. Rice Pereira will speak of research into the laws of light, Robert Motherwell about the "structure of reality." These too are what every painter paints. Art is the only permanent revelation of the nature of reality, for no direct communication is possible. The artist creates in two dimensions a visual metaphor of the world of four. What unites the art of the past and of the present is exactly this formal quality: this is the abiding element and will presumably always be, since the art of the Melanesians and the prehistoric cave paintings still have beauty and meaning for us today. In her paintings, I. Rice Pereira has abstracted from the incidental, topographical phenomena of light to make these boxed suspensions, without expressive detail of any sort.

I. Rice Pereira, *Diffraction # 5*, 1944,
oil on hammered glass and oil on gesso panel,
10 1/2 x 14",
collection Mr. and Mrs. Marvin Small, New York,
courtesy ACA Gallery.



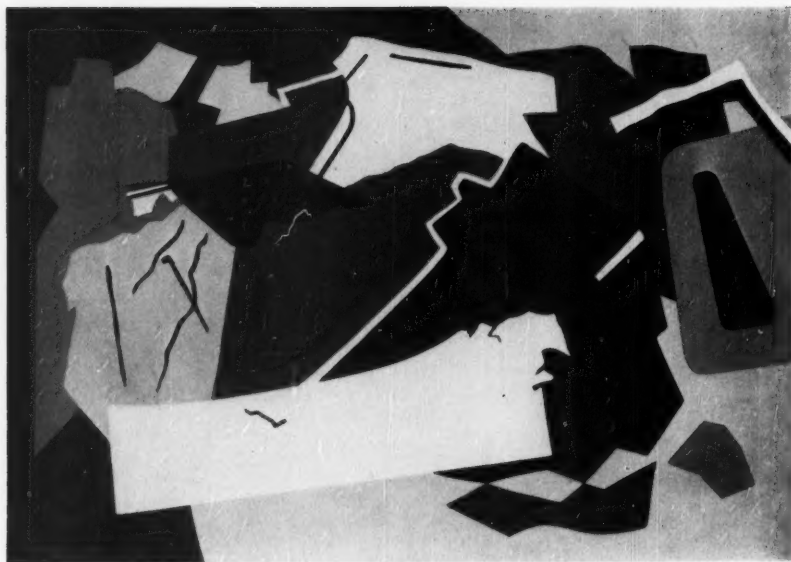
Zinc oxide smoke photographed when magnified 31,488 times,
RCA Laboratories, courtesy Museum of Modern Art.



They are not diagrams; they do not reproduce nor represent, but suggest a new insubstantiality in this controlled area of luminous latitudes and longitudes.

We must come to the conclusion that the mere presence of a message or recognizable subject matter has nothing to do with the quality of painting. In fact, art is always tending towards music, enviably non-representational. At today's point in the cycle, this is also true of the other arts: poetry is obsessed with form, and the novel has less and less interest in story-telling, dramatic climax or the passage of time.

At this certain point, again, art and science seem to intersect. When the scientist sees the elements he has been working with in a clear relation to each other, making a formula or pattern possible, he can exclaim, "How beautiful!" It is the same emotion we have in looking at the articulation of a snowflake. The element of beauty was thought for a long time to be the very material of art; but perhaps, after all, it is only our feeling of security in finding order in the kernel of nature's seeming carelessness: our human attachment makes us need to feel ourselves as part of the system. Art fulfils this need, giving form where there seems to be only chaos, and meaning (though less literally than the spectator may wish) to our confusions. If beauty exists in the finished work of art—for it seems un-



Ralston Crawford,
Tour of Inspection (Bikini Series),
1946, oil, 43 x 24",
courtesy The Downtown Gallery,
photograph Baker.

likely that it is a conscious motive in the artist's mind—this is because it satisfies the same sense of fitness as the "laws" of nature. Our admiration is the same for this balance and logic and intricacy, not only because it is intricate, but because it works.

In this sense abstract art is an intellectual art, for the element of form is uppermost. Conversely, where abstract art fails, it is owing to an overelaboration of form, where the emotion is lost sight of, and the result is frigidity. It is easy enough to find abstract paintings that lack emotion; this is the most usual criticism. Sometimes they are decorative. Often the size of the picture seems too large for the idea it contains, and we are bored by areas of empty canvas (however well filled), and long finally for some lusty realism that comes closer to the helter-skelter of life. It does not seem to advance the uses of abstract art to have Ralston Crawford paint his impressions of the atom-bomb experiments. Without the Bikini captions, the spectator does receive from jagged lines and torn composition an idea of shattering that may remind him of photographs of lightning or seismograph records. But when we read *Bikini*, our own emotion surging around the connotations of the atom-bomb, conscious and unconscious, is so much greater than the artist's that we are appalled by his deprivation.

Emotion alone gives life to the silent canvas. In Jackson Pollock's paintings, there is exhilaration in the manipulation of the medium; the busy interweavings of line and color create a pictorial excitement to which we cannot be indifferent. In Mark Tobey's work, the sensitive line, the activity of different areas vary as the eye hurries about finding new relationships, new accords and points of tension. The emotion is communicated. Must we be more explicit? The artist's first allegiance is to his emotion; the appearance of the object that motivated him is no longer very important; he is not to describe that, but to take flight, and by analogy create a similar state of mind

in the onlooker: "it is *like* this." His response to nature is in visual terms, which are not purely personal but similar—though clearer and stronger—to what we may all experience. His vision is new, draws from a new metaphysic, reaches out to make one more point of light in the surrounding darkness. A great artist is not just an ordinary man with a great talent for painting; he is a great man, whose medium is painting.

It seems curious that the United States should be taking the lead in abstract art: our past tradition seems to be of a different sort, literal, matter-of-fact, serious, puritan. When we consider the variety of ways in which reality has been rendered since the Hudson River School, through the different temperaments of Blakelock, Ryder, Eakins, Homer, from the social interests of the Eight and down through the 'thirties—we find two elements uniting them in one tradition.

These artists painted man in conflict with his environment, the theme of the pioneering and the filling in. Homer summed it up, giving the symbol for the entire century. In the early part of this century, when machine civilization had clogged up the spaces at last, artists painted man at variance with his own created environment of cities.

The other element of the American tradition is its consistently rational point of view. In the midst of material success, art had to be very matter-of-fact to survive at all; no room for spiritual adventures or for play, in a mercantile, puritan culture. We can find this as far back as the early colonial portraits, which differ from the English examples in being extra literal; in the careful records of the Hudson River painters, who seem to survey the new land. The tendency reached an interesting dead end in the *trompe l'oeil* still-lives of the last century. The same honest ideal was Eakins' strength and made Homer say that he would not improve on nature. A new name was found for this point of view: scientific. It implied a certain de-



John Sloan, *Six O'Clock, Winter*, 1912, oil, 26 x 32",
Phillips Gallery, Washington, D. C.

tachment and a belief in objective reality. Art must be rational. Art was a sort of proposition.

Today the objective reality of the material world has receded; mass has disappeared, become fields of energy. The conflict is no longer between man and his environment; everything is possible to man. The conflict is now inside the mind of man.

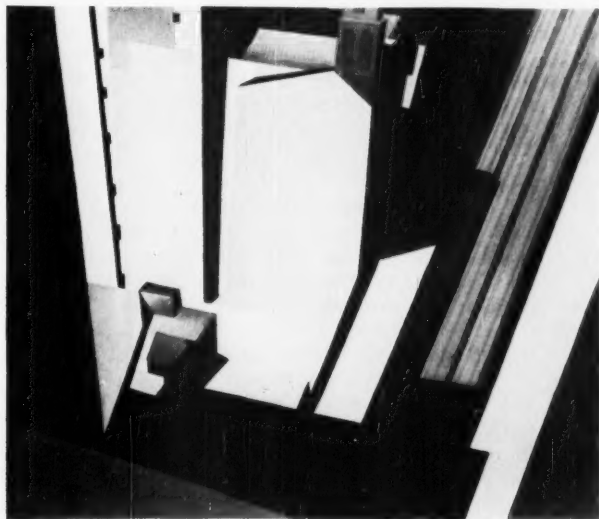
There is something here that makes us wonder where the more and more complete non-objectification of painting is taking us. It has produced a metaphor, a brilliant metaphor, on the indifferent universe. But something is lacking if our convictions cannot include man and his existence. Even science has not been so neglectful, although psychology is the latest of the sciences to develop. A sense of tragedy hangs over this generation, yet we find our art so often wishing to ignore the forces of evil that surround us and seem to govern our world. . . . Even in Fannie Hillsmith's tender paintings which evoke the New

England locales—at once intimate, spare and serviceable, with flashes of fantasy—there is only an oblique reference to our spiritual life. These are lyrics, a play on the elements of a certain, familiar reality, the fineness of old things, imparting a simple nostalgia. The richness of the textures is fragile, as perishable as the life of flowers.

Nor can the artist himself tell us why he paints what he does; or at least his interesting explanations are for the most part irrelevant (except in the case of unusually articulate artists like Motherwell and Weldon Kees who, knowing art from both sides, can help us to see). The images come from the subconscious; partly from fear of this unknown, the onlooker wants them made clear.

The conflict that divides modern art is basic to our thought. On the one hand, we have the orderly patterns of the universe; and on the other, in the dark, oppressive, amorphous regions of our collective unconscious, dwells that reality which we have not yet assimilated into our

Charles Sheeler, *Church Street "El"*, 1922, oil, 15 1/2 x 18 1/2",
collection Mrs. Earl Harter, Philadelphia, Pa., courtesy Museum of Modern Art.



Thomas Eakins, *Miss Elizabeth L. Burton*, 1906, oil, 30 x 25",
Minneapolis Institute of Arts, courtesy Museum of Modern Art.





Mark Tobey, *Threading Light*, 1942,
tempera on cardboard,
29 3/8 x 19 1/2", Museum of Modern Art.

lives, perhaps because it is so disproportionate to our traditional ways of thinking. So outwardly it remains a political fact that we don't know how to deal with; inwardly it is repressed, hidden from ourselves, but making us, as the psychologists tell us, fearful, neurotic, guilty.

It asserts itself, however. It rises up in the visual imagery of certain paintings in which perhaps we have difficulty in following the composition, but that stir us, we hardly know why, as the eye wanders about uneasily. In Mark Tobey's pictures, we are absorbed into an activity that seems to have no beginning or end—the subtleties of texture, the multitude of parts teeming with the littleness of life, whether he is painting a take-off on summer fields or more literally crowds of people. With Jackson Pollock's more turbulent schemes, the emotion is immediate: the exasperated line, the plastic variations heighten the obsessive dark field where line stands out brighter than brightness. Or take even as esoteric an expression as Hayter's seemingly wild and purposeless compositions, executed with a technique so flawless that we begin to wonder at the severance of style and matter. But the emphasis on technique is not lost; it serves to divert the conscious will, so that the difficult streams from the subconscious can run more easily. These paintings and etchings

are not meaningless: the juxtapositions of the too-large with the too-small, the importance of some curious insignificant shape, the struggling line, the forms that cannot be seized before they are lost again, the darkness of some tonality and the searing light—perhaps better than the images of the surrealists, these answer to that knowledge of violence and death within ourselves.

Do we need readier symbols, quicker messengers? Perhaps these will come. At present, these ideas are buffeted to the surface, finding what struggling shape they can. Probably they come more readily into the abstract form, which is less inhibited by conventions of symbol and subject. Freud told us that the artist's main function is "to materialize the deepest levels of the mind." This present trend is a literal example of what he meant.

The complex and contradictory character of our society has produced the many possibilities of esthetic experience in modern art. The compulsion behind this art, we can see now, is less that of a physical and concrete ideal, in comparison with our more literal past, but in becoming abstract is more spiritual, insubstantial, trying to find itself as part of an ordered system. For the artist is not like the scientist, who tells us how hot the material is: he must accept the ultimate question and say what hot is.

ANDRE CHASTEL,

art historian, critic and teacher, is the author of an exhaustive study on Edouard Vuillard. He recently spent six months in this country as the second holder of the Henri Focillon Fellowship at Yale University.

BERNARD DORIVAL,

Curator at the Musée d'Art Moderne in Paris, teaches at the Ecole du Louvre. He wrote the introduction to the catalogue of the exhibition *Painting in France, 1939-1946*, held at the Whitney Museum in 1947.

PIERRE DESCARGUES

writes criticism regularly for *Les Arts*, the weekly news magazine of all the arts in Paris. He is director of the series of books on contemporary painting, *Artistes de ce temps*.

Painting in Paris

A DISCUSSION OF CONTEMPORARY TRENDS BY SIX FRENCH CRITICS

Last year in its March issue the *MAGAZINE OF ART* published a symposium on The State of American Art, in which sixteen critics gave their views of the character and current temperature of American painting and sculpture. The success of that roundup of opinion prompted the present sequel.

To obtain the best picture of art in France today, it was natural to go to those in a position to know it most intimately—critics who have a daily concern with contemporary painting and sculpture. They were not asked to reply to a point-by-point questionnaire, but it was indicated that the American public (and artist) would be interested in knowing their opinions on such questions as these: the present role and influence of the "old masters" of the school of Paris; the relative importance of abstraction and realism; the influence of political and philosophical ideas on art activity; the existence of new and developing tendencies. From their answers the reader must arrive at his own judgment—always remembering that reduced, black-and-white reproductions are necessarily inadequate transcriptions of the artists' intent.

If our six contributors have arrived at differing estimates, it is not only because the artistic talents they are evaluating are numerous and various, and individual tastes not identical, but also because (as the reader will discover) the premises leading to esthetic judgment are not so much opposed as incommensurable. And if variety of opinion makes concise summation difficult, it is evidence that, instead of the all-too-common international currency of cultural propaganda, we have here a symposium of searching personal appraisals. The *MAGAZINE OF ART* is happy to act as host to such a forum. ROBERT GOLDWATER

The following critics, also invited to participate, regretted their inability to do so: CHARLES ESTIENNE of the independent daily, *Combat*; JEAN PAULHAN, literary director of the Gallimard publications *Cahiers de la Pléiade* and *Nouvelle revue française*; CHRISTIAN ZERVOS, editor of *Cahiers d'Art*. The editors are indebted to SYLVIA GLASS for her translations.

FRANK ELGAR

writes for *Carrefour*, the political and literary weekly of the center right, and is the author of numerous studies of contemporary art.

MICHEL SEUPHOR

has a long history as critical interpreter of the modern movement, first in Belgium and later in France. His most recent work is a detailed history of abstract art in Europe, entitled *L'Art abstrait*.

JEAN MARCENAC

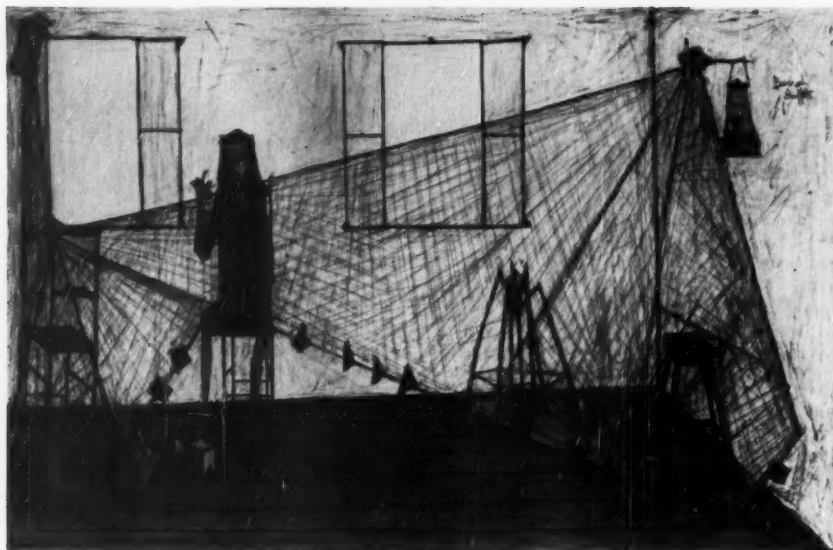
is the critic of the weekly, *Les Lettres françaises*, which accurately reflects the point of view of the Communist Party in France towards all questions of contemporary culture.



André Fougeron,
Study for Homage to Houlter,
1949, drawing.

Manessier, *Along the Shore*, 1949, oil,
courtesy Galerie Billiet-Capote, Paris.





Bernard Buffet, *Woman with Net*, oil, 1948, photograph Marc Vaux.

PIERRE DESCARGUES

No generation of artists ever had as much success with the French public nor as much influence on the development of art throughout the world as that which included the great names of Braque, Picasso, Matisse, Bonnard, Léger, Miro, Dufy, Rouault and Kandinsky. But this does not mean that the School of Paris today is living only on the fame of its senior members. Since the days of the battles of fauvism, cubism and surrealism, numerous other campaigns have been waged for a variety of doctrines, as from year to year new groups have contradicted or confirmed tendencies previously expressed. It would be impossible to list all the ephemeral "isms" that bloom every season, live a few years and take their places in history either as essential elements or as forgotten trends.

As a matter of fact, the goals of contemporary painters, apparently so various, can really be reduced to two principal tendencies, one abstract, the other representational. These two tendencies are in violent conflict, although actually both were born of man's increasingly evident estrangement from the world he has made.

Thus we find a style of painting in which the artist tries to construct out of whole cloth a plastic subject, a pictorial event made up entirely of lines, surfaces and colors. Paris boasts a fine school of abstract art that owes very little to Mondrian, Delaunay or Klee but a good deal to Kandinsky. Alberto Magnelli, Gérard Schneider and Hans Hartung are the seniors in this school of colorists. Its younger members, such as Dewasne, Deyrolle, Vasarely and Chapoval, have proved their talent in the Salon des Realités Nouvelles and various Parisian galleries. These painters have never broken with the ideal of classical beauty in painting. Expert in the harmony and counterpoint of color, they do not seek violent or spectacular effects, but rather nobility and perfection in expressing a

philosophy which to them is as clear as an equation, although rich in complex human meaning.

In the future, after the idea of abstract painting has lost its novelty, it will become apparent that these artists are just as different from one another as are the realistic painters whom we shall consider in a moment. But first let us note the existence of several independents: such artists as Maessier, Estève or Vieira da Silva. For them, a painting must be more than the precise and mechanical interplay of colored surfaces. They are primarily poets, and their canvases bear such titles as *The Window Bay*, *Return Through Chartres*, *Three Birds Passed in the Sky* or *The Strange City*. One might call them impressionists of the soul.

But suddenly, in the midst of this totally abstract world, among these indefinable emotions and perfect expressions of vague ideas coordinated in terms of form rather than of their human origin, there appears the face of man. Confronted with his image, the harmonious balance of abstract paintings breaks down. He heralds an art that will move in a completely opposite direction, in which all the patiently evolved plastic rules will be ignored. Yet harmony will be maintained in canvases that are suave, like those of Brianchon—a descendant of Bonnard, or noble—as in Despiere's women silhouetted against French gardens; or like the powerful but summary images of a primarily plastic painter like Pignon, who is more concerned with the rhythm of his picture than with the complete expression of any subject.

Elsewhere a Dionysian inspiration shows man against the background of nature ablaze with life and color (Anjame, for example); or we find the expression of the tragedy of man imprisoned in the city or in his own room, sick with hopeless desires (Gruber, Buffet). De-

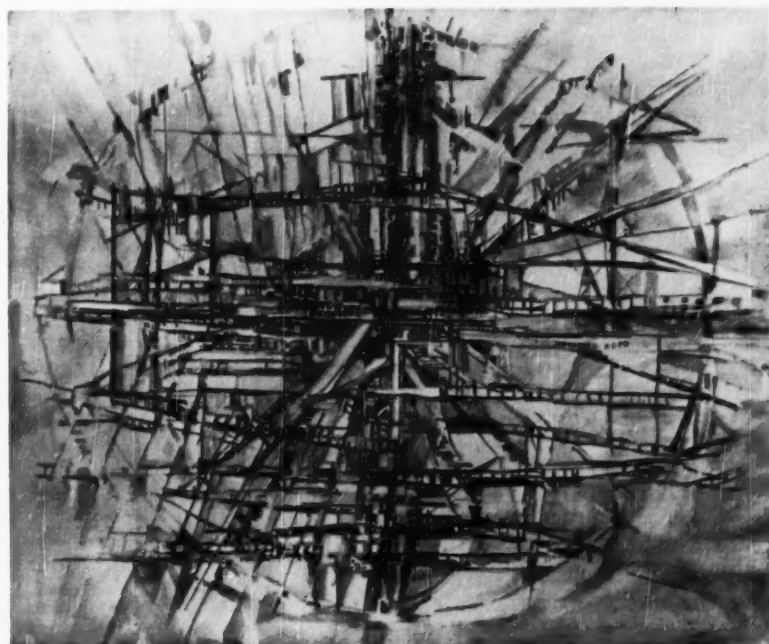
pending on the individual temperaments of these artists, color gives way to drawing, and the formal search for beauty to indifference or even ugliness. All these painters who find it so difficult—intellectually, not technically—to portray a human figure against any sort of landscape, are surely not the heirs of such famous realists of the prewar period as Dérain, Friesz, Ségonzac or Vlaminck. At exhibitions, they are appropriately hung side by side with older artists like Gromaire, Walch, Desnoyer or Lurçat, all clear colorists or creators of grave plastic patterns. Jean Hélion, who formerly painted abstractions but is now discovering a world of men and women treading the streets in search of the meaning of their life, is an example of this attempt to reconquer the world and give man his proper place within it.

The present dilemma of French art thus seems to be whether to devote itself to the cult of pure language—abstract art—or to seek to fit man, and the figure of man, into an art enriched by the lovely harmonies of abstraction.

It is clear that we have gone far beyond the still-lives that came out of cubism. What the artists of today are trying to record is a grandiose human drama. Their unwillingness to be satisfied with themselves, their courage and their efforts in one direction or another are the marks of their worth and prove that the School of Paris represents more than a mere petrification of the bold innovations of Picasso, Miro and others of the older generation. A new type of painting is being born that is waging an unsensational but tragic struggle against inconsequentiality and facility, that is determined to build a pictorial world which will no longer represent the solitary searchings of individuals but will express a new way of living and thinking. And watching the drama of its development, we may well believe that what is being played out is the fate of a civilization.

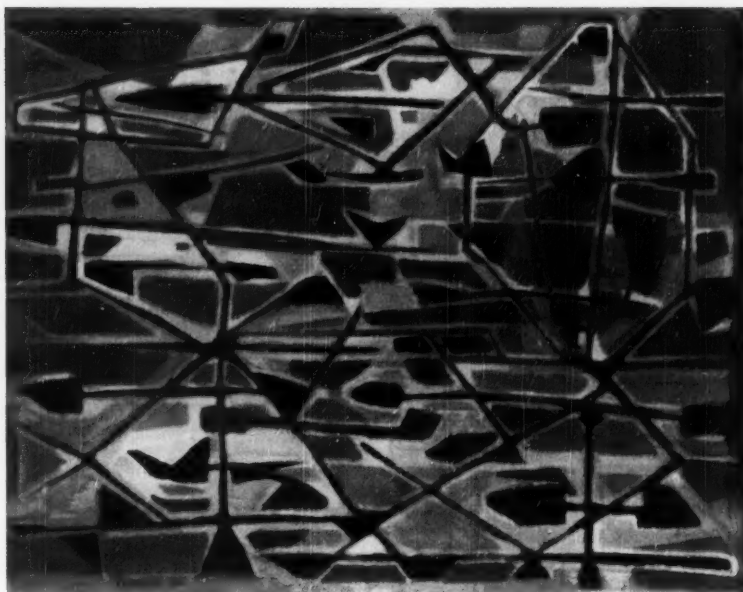


Magnelli, *Oracles*, 1946, photograph Marc Vaux.



Vieira da Silva, *Kaleidoscope*, 1949, photograph Yves Hervochon.

Manessier,
Birds Pass Over the Countryside,
1949,
courtesy Galerie Billiet-Caputo, Paris.



BERNARD DORIVAL

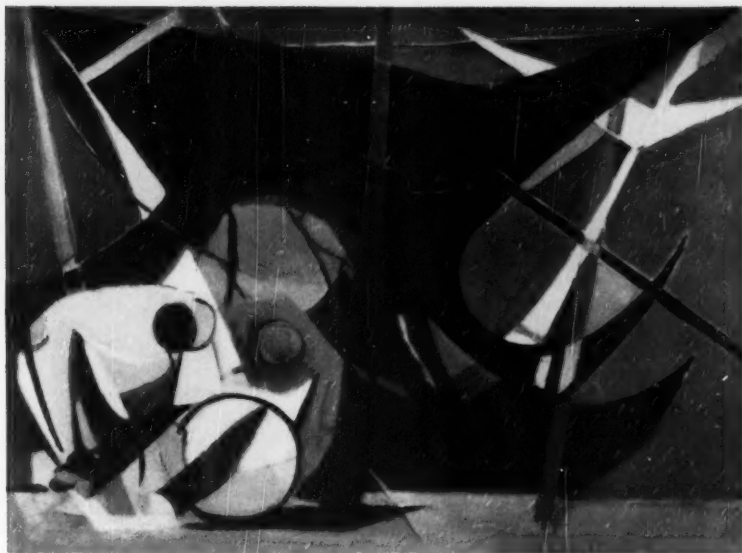
THE position of the younger French painters in relation to those who, at the beginning of the century, created the basic movements of fauvism and cubism seems to me analogous—within the limitations of both groups—to that of painters like Pollaiuolo, Verrocchio and Signorelli vis-à-vis the generations of Masaccio, Uccello and Piero della Francesca. Like the Italians of 1460, the French painters of 1940 were the heirs and debtors of one of the few real revolutions in painting, a revolution that they had to take into account if they were not to fall back into the most reactionary and anachronistic academism. "If they wanted to turn their backs on the lesson of Matisse or of Braque, they had nowhere to go but the school of Jean-Paul Laurens or Fernand Cormon," as the painter Jean Bazaine very aptly wrote in the *Nouvelle revue française* for June, 1942. Only one course of action was possible: to advance still further along the road opened by their predecessors, basing themselves upon the painters whose historical contribution had been most decisive—Bonnard, Matisse, Picasso, Braque and Léger. This entailed rejecting the easy role of those for whom opposition, to quote Bazaine again, "provides an easy springboard." They chose the only courageous path; and the team of young French painters who thus affirmed their individuality between 1941 and 1944 had both the intelligence to understand this course and the audacity to undertake it.

After years of marking time in movements which, while outwardly opposed to each other, were in fact all equally reactionary—such as surrealism and Ségonzac's neo-realism—avant-garde painting in France resumed its for-

ward march with these young painters. And it was no accident that this reorientation was accomplished while France was occupied by a people whose leaders professed hatred of "degenerate art." The Occupation not only gave our young artists an opportunity to fight academism, which again became a threat, and in so doing to define their own position, but, by compelling France to gather up and consolidate its varied and opposite forces, it showed that in painting, too (as Manessier wrote me in 1944), "we had to enlarge our love, accept the whole heritage," and synthesize elements that might seem contradictory and irreconcilable. Thus French painting dared to merge fauvism and cubism, associate the color of one with the form and understanding of space of the other, and in short continue Cézanne, who in my opinion had had until then no spiritual sons as authentic as Bazaine and Estève, Gischia and Manessier, André Marchand and Pignon.

The resulting art was one of synthesis and balance. Taking nature as its point of departure, going beyond mere imitation of nature but not neglecting resemblance to it or allusions to its riches, this art was midway between realism and abstraction. Some of its champions leaned more to the former, while others inclined so far in the opposite direction that representation was almost completely absent from their canvases. All of them, however, were determined to steer equally clear of either purely abstract formulas or direct references to reality. This delicate balance, however, was soon disturbed, and the successors to these painters, unwilling to maintain it, chose between expressionist naturalism or absolute abstraction.

*Pignon, Ostende, 1948,
courtesy Galerie Billiet-Caputo,
Paris.*

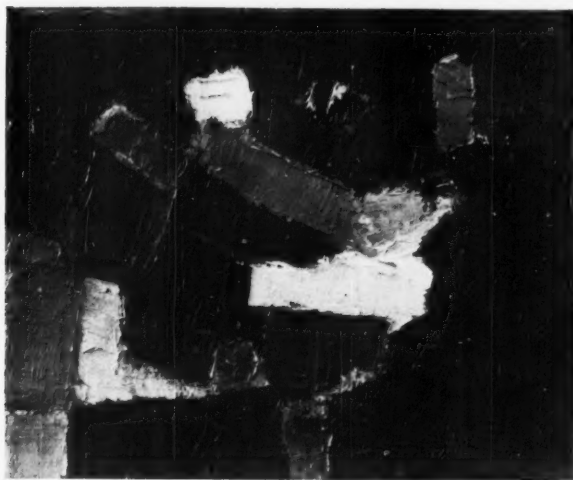


The leader of the very young artists who, since 1945, have returned to reality, is Bernard Buffet, to whom Minaux and Rebeyrolle are very close. With them, painting has turned once more towards expressionism and its forerunners—the Picasso of the blue and rose periods, the Rouault of 1905. Nourished by the years of horror through which they lived between 1939 and 1944, and reflecting the anguish of their adolescence, the painting of these young artists bespeaks a pathetic and aggressive pessimism, expressed almost entirely through a hard, graphic, almost engraved style and a sepulchral palette.

Unlike these neo-expressionists, the abstract group deals with pictorial problems exclusively. Social unrest and human anxiety are secondary in their art to plastic

preoccupations and find expression strictly through plastic means. Obsessed by problems of composition, rhythm, the organization of space and of the canvas, by combinations of lines, tones and forms, these artists, too, show a preference for a discreet and sombre chromatic scale. In this they differ from their predecessors in abstraction, who did not hesitate to use brilliant colors suggesting illuminations. Atlan, Dewasne, Deyrolle, Schneider and De Staël are the most interesting of these new and active abstract artists.

With the entrance upon the scene of these two groups, so different from that of 1940 and yet so close to it, the peculiarly French tradition of obedience and disobedience to the example of our elders continues, giving promise both of continuity and of renewal.



*Nicolas de Staël, Composition, 1949,
collection Jacques Dubourg.*



Zuka Omalen, Billiard Players, 1949, photograph Marc Vaux.

JEAN MARCENAC

LEONARDO DA VINCI often said that painting is a thing of the mind—*cosa mentale*—and the history of art proves that he was right. Thus no matter how important hand, medium or technique may be for a painter, our grandchildren will certainly laugh when they learn that the so-called cultivated public of our time in France thought that a great painter meant merely a good painter, and that he could be judged by the quality of his surfaces as one judges a baker by the quality of his dough. This narrow criterion may suffice for pies and cakes but seems inadequate when applied to men whose métier is the same as that whereby El Greco, Rembrandt, Poussin and Cézanne gave modern man some of his most important ideas.

By that time, of course, our descendants will know the score. They will understand that the love for "doing something well" which characterizes bourgeois art in all its forms is really a hatred of "saying something"; that the fad for abstract painting, for instance, arises out of the satisfaction and contented sighs of a social class convinced that a painting may be a *painting of nothing*; and that artistic pleasure is now safe from any unpleasant reference to reality.

Abstract painting is undoubtedly the most extreme example of this tendency. But it must be emphasized that ever since the romantic movement, bourgeois art has stubbornly striven to divorce beauty from its content. Baudelaire in *Romantic Art* showed that this maneuver against nature was based upon an illusion: "In banning morality and often even passion," he wrote, "the puerile utopia of the art-for-art's-sake school was inevitably sterile. It flagrantly contravened the human spirit. In the name of the higher principles underlying human life, we have the right to pronounce this school guilty of heresy." Since his day, the art-for-art's-sake tendency has grown constantly stronger, and the "flagrant contravention of the human spirit" has continued to the point where a picture is judged solely on the manner of its execution.

The insurrection of the painters of the New Realism, begun last year at the Salon d'Automne with Fongeron's

Parisians at Market and Taslitzky's *Delegates*, and continued this year with the canvases grouped around Fongeron's picture, *Homage to Houlier* (a veteran shot by the police while putting up peace posters; see drawing, page 169), has resulted first in bringing painting back into harmony with Baudelaire's "higher principles." This means bringing it back to the tradition of great painting. Exclusive concern with technique, and the firmly entrenched notion that the *way* in which something is said is more important than *what* is said, have at last been battered down. The painter has recovered his dignity through these works in which he has revealed that he has a brain as well as an eye and a brush. For this reason it can be said that Fongeron and his circle are playing the same role in the development of contemporary painting that Poussin played in the past. This role was well defined by Delacroix: "He came upon a scene dominated by mannered schools that preferred the technique of painting to the intellectual side of art. He broke with all this falsehood."

Whatever the technical quality of the works exhibited by the painters of this tendency may be—and it is sometimes inadequate—they are head and shoulders above what is usually referred to as modern painting, as anything great is head and shoulders above something petty. For painting is not an exercise but a language, and its most important expression is the depiction of history.

What made this real resurrection of the spirit of great painting possible? There were two factors. The first is the essentially healthy character of French painting. One need only survey the salons and galleries to realize that the salient characteristic of French painters is a fondness for reality. Despite the temptations of Picasso's prodigious and multiform genius, the best works of art have been achieved by following other paths, leading in other directions from those sometimes taken by the greatest modern painter. Those artists who thought that they had but to follow him became out of breath along roads that only this giant can walk without stumbling. The permanent and consistent spirit of French painting, on the con-



Gérard Singer, *Metalworkers*, 1950, photograph Marc Vaux.

trary, is still the love of reality, the affirmation of man's intimate harmony with nature. Amid the adventures and dissipation of modern art, French painters have timidly, sometimes even shamefacedly, preserved a memory of that without which no great painting can exist.

True values undoubtedly have a radiance far beyond this modest devotion to reality as such. To restore them and "revalorize" them, in Nietzsche's phrase, other men were needed than a few bashful inheritors of a great tradition. We needed men who were conscious of what they were doing, who knew the value of the heritage and why they were accepting it.

The painters of the New Realism address themselves to the common people as their principal public, feeling the need of the experience which the French proletariat has had in other fields, where they have revalorized the values frittered away in the inept hands of the bourgeoisie. We needed men who realized that the people demand an art that is neither a loophole, a mystification, nor a reassuring lie. We have such men; and that is why

the battle for realism in painting has resulted in a victory full of promise.

Yesterday, the keynote of painting was Pascal's dictum, "How vain is painting which strives to make us admire reproductions of things we don't admire in the original!" The art of painting survived only by reason of its technical virtuosity. It was like an exercise in which the difficult superseded the beautiful.

Today, new men are coming to the fore—sometimes gropingly, hesitantly, for they are just emerging from the desolate night of the past. Yet already they recognize as their own domain this world which makes other men—men who were once its masters—despair and seek a pretext for closing their eyes. They do not believe it is vain to ask painting to make them "admire the original," because for them this original wears the beautiful hue of the future and is not devoid of hope like Hamlet's "sterile promontory." And they know how to hail beauty, real beauty, because in the face of the dying realm of shadows they are the heralds of reality itself.



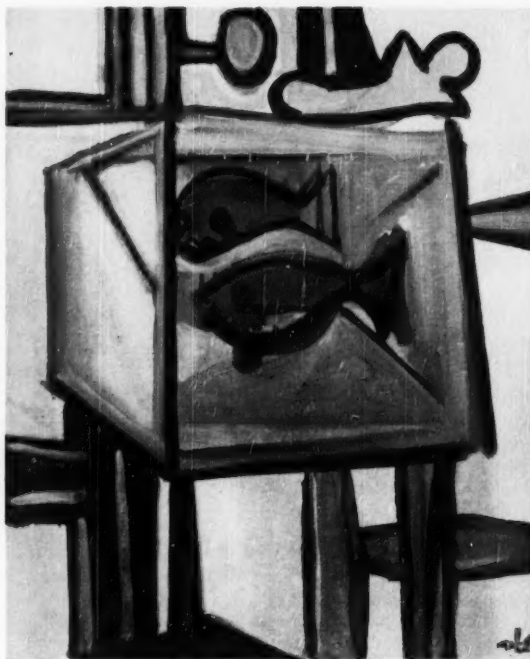
Thomson, *Luncheon*, 1949, photograph Marc Vaux.

ANDRÉ CHASTEL

It is hardly easier today than it was half a century ago to make a clear distinction between the international role of Paris and specific events in the development of French art. The contemporary movement, however, seems to owe nothing to forces outside of itself and to be impelled only by its own mad pace and endless demands. The Parisian landscape is characterized by its great river flowing in the midst of countless tiny changes in atmosphere, as by gentle slopes with districts similar to small villages; so it has a dual character of dispersion and intimacy that creates special working conditions for the artist. To put it another way, a Frenchman must balance his sharp perception of the charming, elusive and evanescent elements in sensory experience against his own personal mental construct. This perhaps explains why artists trained in the climate of Paris, who seek both to lose and to find themselves in art, have a slightly impertinent tendency to consider art as their personal property and to assume responsibility for it before the whole world. They are firmly convinced that art is "a world that cannot be reduced to reality," as André Malraux puts it. This inclination is just as strong in 1950 as it ever was.

In all justice, French painting must be credited with two great achievements in recent years. One is its remarkable proof of vitality during the war (which was not a way of escaping nor forgetting reality but rather of transcending it), when exhibitions of "young painters," like a secret talisman, aroused the enthusiasm of the younger generation. The other, moving miraculously in the same direction, is the work produced in their old age by the "old masters"—Rouault, Bonnard, Matisse and Picasso—who seem to be carrying on a sublime and timeless dialogue. By passing through a stage of intangibility, they saved the younger painters from being caught in the trap of "committed art" and "social expressionism." Yet to some extent these masters owe to the most recent movements their ability to emphasize so opportunely their detachment from the object and to deepen still further the plastic meaning of their work. It is as though the greatest service they could perform was to allow themselves to be won over, in the years between 1942 and 1945, to the *poétique iréaliste* which otherwise might have caught them by surprise.

The dominant orientation of the generation of painters in their forties may be said to be at once neo-cubist and neo-fauve. At the same time we must keep in mind the slow settling of cubism in the work of André Lhote, of



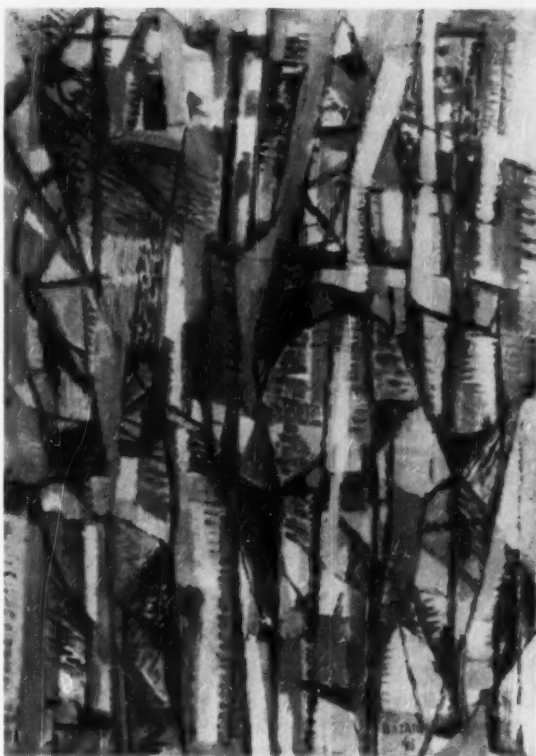
Tal-Coat, *Aquarium*, 1946, courtesy Galerie de France, Paris.

fauvism in that of Gromaire, the *Abstraction-Création* group's first attempt at esoteric filtering in the early 1930's, the restless and disturbing metamorphoses of André Masson, the delicate and "pretty" carelessness of decorators like Brianchon and Legueult and the cruel reaffirmation by the *Forces Nouvelles* group of the obsessions of space and the object. For each painter had to find himself with reference to all these tendencies. But the revival has been so free and plentiful that the over-all picture in 1950 is far from the flabby and vacuous impression that Paris gave on the eve of the war.

For these artists, a picture seems to contain a number of forces waiting to be set in motion. Since space is only a "form of sensibility," line will record its variations only that it may better organize the surface. Color is neither a facing, a descriptive necessity, nor a subtle symbolism, but the most mysterious property of reality, which we absorb in sensation just as we absorb alcohol in wine, and which it is the painter's dangerous privilege to collect and distil endlessly. Painters like Gischia or Fougerson reduce this language, based on an elliptic syntax and the quality of intonation, to a dry elementary aspect; yet in the work of Estève, Tal-Coat and Jean Bazaine it lends itself admirably to inflections that are in turn graceful, shimmering and strictly controlled, while it serves André Marchand as the medium for his strange magnetic operations. The basic framework of this language was undoubtedly formulated by the masters of 1905 or 1910, but contemporary developments are just as new as those of the German idealists and romantics after the revolution wrought by Kant, with whom no one would dream of confusing them.

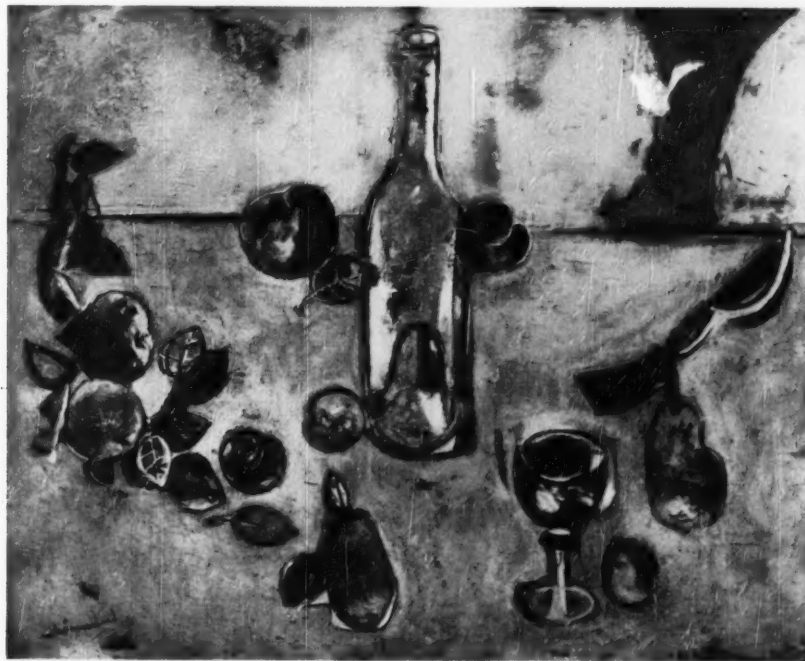
Nor is it surprising that in the last few years Paris has become the principal battleground of the hot war waged by the proponents of non-objective art. The Parisian atmosphere is sensitive to the drastic change in pressure brought about by pure abstraction with all its charms and torments. Yet Jean Bazaine went to the heart of the matter when he declared recently that the imperative duty of personal integration demands resistance to all dogmas. As the engraver Roger Vieillard puts it, "What would we do with a meal that was made up only of dessert?" The non-objective studies of the French painters have the character of a craftsman's retreat, a technical tightening-up as remote from extra-pictorial "visions" as from the "geometry of nothingness." Assigning this specific role to abstraction may well cause abstract art to split in various directions.

Sentimentality is certainly not the forte of contemporary French painters, who look with chilly disfavor on the memory of Carrière and Monet. Among the symptoms which should neither be overlooked nor exaggerated are the increasing importance of Jacques Villon's late and elliptical work, and the periodic irruption of that indispensable element, humor, as embodied in the jokes of painters like Dubuffet. Irony sometimes expresses the modesty born of a certain taste for the difficult, and this makes some contemporary French painters even more laconic and assiduous. A philosopher (not Descartes) once defined his efforts in these words: *ad clarum per obscurius*. In the battle of slogans, this is the one that I would suggest for the French painters of today.



Bazaine, *Women at Daybreak*, 1945, courtesy Louis Carré Gallery, New York.

André Marchand, *Still-Life*, 1949, photograph Marc Vaux, Paris.





Jean Le Moal, *Figure in the Garden*, 1948, courtesy Galerie Billiet-Caputo, Paris.

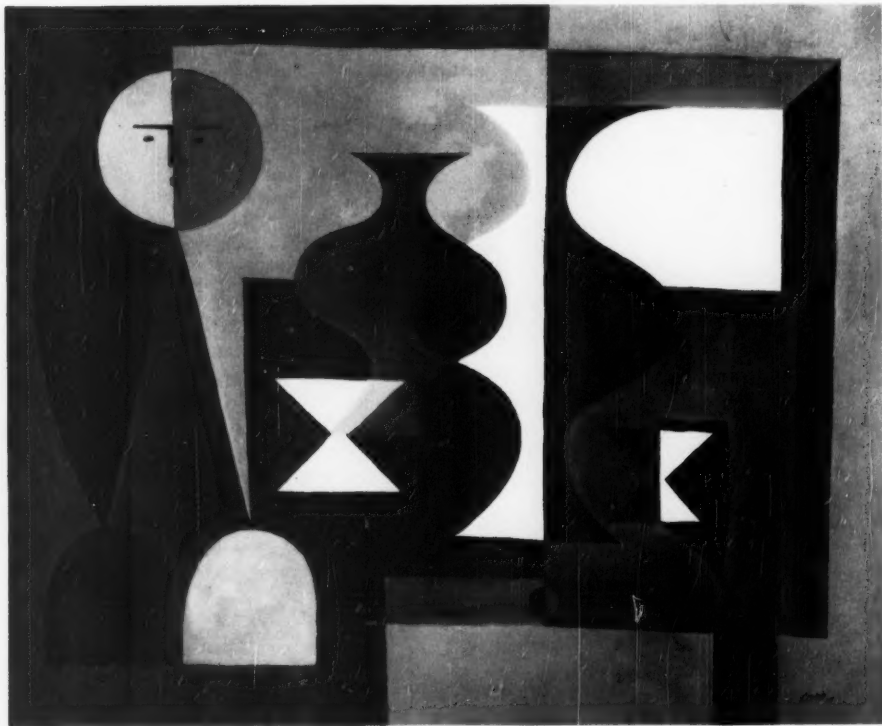
FRANK ELGAR

FROM the beginning of this century until the war of 1940-45, painting in France and indeed all over the world was renewed successively by fauvism, cubism, expressionism and surrealism. The whirlwind of France's defeat seemed to have swept away all these esthetics and scattered its masters. Fernand Léger took refuge in the United States; Bonnard and Matisse retired to the Midi; shut up within their studios, Braque, Picasso and Rouault resumed their work in silence. Amid the trials and repressions of the Occupation the younger generation of painters learned to concentrate, to reflect and to know themselves.

It can truthfully be said that artistic activity was never more intense in France than it was during those four years of oppression. Not only did the established masters mature at this time, but the younger men became conscious of their vocation. The latter might have been content simply to accept the ideas, themes and methods of their predecessors. Instead, they labored with self-denial and courage to develop this heritage, and each strove to add his own stone to the common edifice.

Whose example were they to follow? From whom could they borrow rules of action? From Bonnard, who

Gischia, *Figure and Still-Life*, 1949, courtesy Galerie Billiet-Caputo, Paris.



had placed the final period on the twofold experiment of symbolism and impressionism? From Rouault, the only religious painter since Rembrandt? Both of these were inimitable, incapable of promoting a new discipline. Braque's subtle mixture of instinct and reason remained sequestered from the demands of others. So it was natural for the young painters to turn towards Matisse or Picasso, who, as the emancipators respectively of color and of form, incarnated the most revolutionary movements to appear in the history of art since the Venetians and Paolo Uccello.

But were they to attempt a synthesis of two esthetics, of sensualism and intellectualism, skilfully measuring into their cup parts of these opposed systems? At that point they listened to the advice of Léger. For Léger is in fact the most modern of painters, inasmuch as he has invented simultaneously a type of form, space and color without sacrificing one of these means to the other, and in that, through his work, painting has made a decisive step away from imitation towards abstraction.

Actually the abstract tendency which developed in Western art during the last thirty years became more marked at the end of the war, until it reached a point where many painters wished to isolate abstraction from all other types of art. "What is the use of setting the object free?" they cried. "Let us rather free ourselves from it! The only reality that counts is that within us, that is ourselves." Such is the credo of the disciples of Kandinsky and Mondrian, grouped at present around Magnelli. Ab-

stract art is the extreme form of a demand out of which arose all the revolts and schisms of this half-century of intense artistic creation. It has not, however, won to its cause those painters who remembered the discoveries of their elders and refused to cut themselves off irrevocably from nature; who, rejecting the traditional museum art with its imitation and illusion of reality, yet would not give up the authentic and valid contributions of the great innovators of modern painting.

Among the contemporary artists who are unafraid of any audacity and who do not deny their predecessors are Bazaine, Estève, Gischia, Le Moal, Manessier, Montanier, Pignon, Singier and Tal-Coat. These painters represent several tendencies, more or less abstract, more or less representational. But all of them link their work to reality, not as a means but as an end, in order to achieve a still higher and more absolute reality which is not that of appearances but that of truth, of art. Thanks to them, art is again becoming what it has always been in the great creative periods: the abstract interpretation of nature.

However they may differ, the painters of today—whether instinctive or intellectual, classical or lyrical, concerned with expression or with decoration—are all working confidently and boldly to build a new language for our times that is vigorous, strong and full of flavor. Since Cézanne, French painting has made many conquests, but neither accidents nor exhaustion has ever halted its progress. Today it continues to march indefatigably forward.



Estève,
Interior at the Bay,
1947,
courtesy Louis Carré Gallery,
New York.

MICHEL SEUPHOR

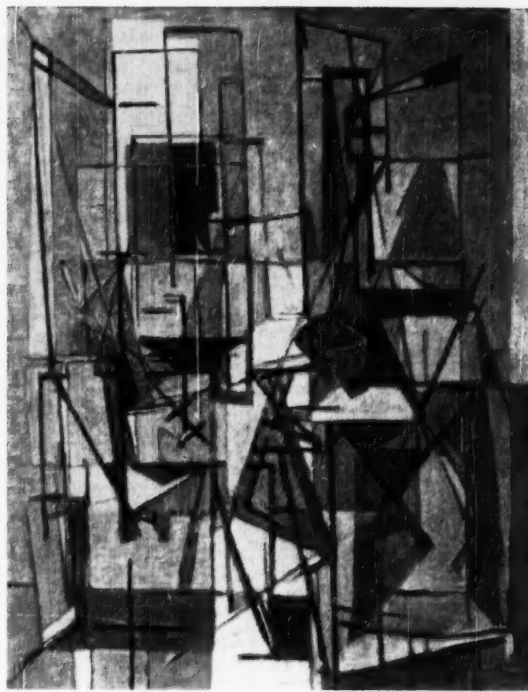
At first glance, the present situation of art in Paris seems confused. A bitter struggle is being waged around abstract art. But the very fact that even the most resistant of the critics have now been forced, one after the other, to take abstraction and its astonishing vitality into account is in itself a victory.

Abstract art today, like cubism in the years before 1914, still seems a terrific novelty to the broad semi-informed public. Considering that these two movements are almost the same age (since abstract art arose directly out of fauvism and cubism), one must conclude that this paradoxical state of affairs derives from a more essential difference than was apparent at first. For, since abstract art is neither a description nor a transformation of external nature, but the invention of *another* nature born in the artist's brain, it not only demands of the spectator that he become accustomed to it visually, but requires also a far-reaching change in his psychological outlook. He must learn to follow the artist into the world of pure creation, to enjoy with him forms, colors, proportion, rhythm, harmonies and composition for their own sake, apart from all pretexts of subject or hidden intentions.

I have deliberately used terms which ordinarily apply to music, because I feel that the only difference between the two arts is that one appeals to the ear and the other to the eye. And perhaps in two or three centuries people will say that pure painting was created by Mondrian and Kandinsky, as pure music was created by Bach.

The uninitiated may be confused by the fact that Mondrian and Kandinsky have been dead for a number of years, while the great fauves and cubists are almost all still alive and, although very old, still extraordinarily productive. Braque, Picasso, Matisse, Villon, Léger, Dufy, Rouault and Chagall can still regularly exhibit new works which make these indubitable and admirable masters the headliners in contemporary annals of art. In relation to this group Mondrian, Kandinsky, Van Doesburg, Malevich, Delaunay, Freundlich and Sophie Taeuber, whose work is finished forever, seem like artistic fossils with no more than historical or documentary interest. That is why certain intellectuals assert that abstract art already belongs to the past and has no future.

And yet abstract art is to be found in almost all the galleries of living artists. It has its own independent

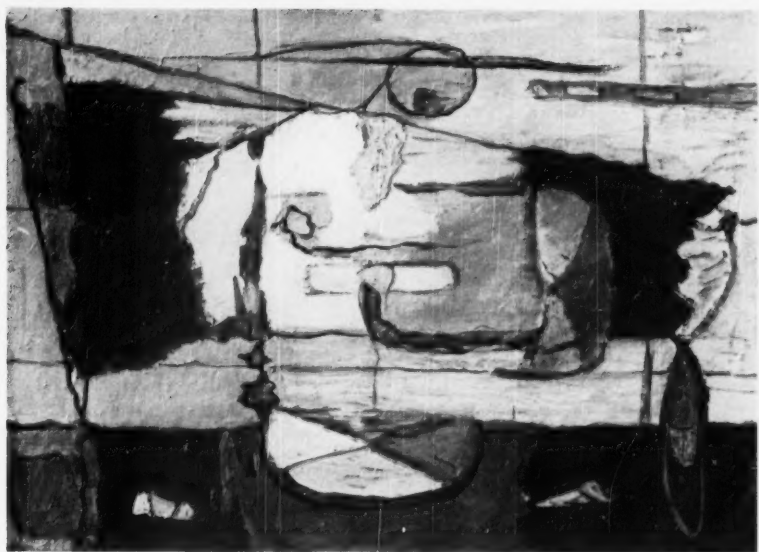


Geer van Velde, *Painting*, 1948.

annual salon, the Salon des Realités Nouvelles. One after another the other salons have opened their doors to it. Little by little it has infiltrated into every artistic milieu. With rare exceptions, the young painters seem instinctively drawn to it; the older ones come to it almost in spite of themselves, sometimes protesting loudly against the label "abstract art." The climate of the times prevails; a sensitive man cannot remain indifferent to it.

Among the painters of very different endowments and styles who have devoted themselves to pure abstraction in the last few years, the most outstanding are Bazaine, Manessier, Singier, Reth, Hosiasson, Léon Zak, Tal-Coat, Fleischmann, Goebel, Davring, Villeri; among the sculptors Vitullo, Anthoons, Hajdu, Béothy.

Discussions on representational versus non-objective art are waged hot and heavy in newspapers, magazines and art circles, but no matter how intelligent the disputants, facts are more eloquent than words. An unprejudiced investigation quickly reveals that the really creative young artists are to be found in the abstract camp, even though they may rebel at the term. Thus this vast movement embraces an ever increasing number of tendencies and styles, dependent upon remote influences that are more or less apparent. Gorin and Del Marle are the heirs of Mondrian; Magnelli, Deyrolle and Poliakov follow in the footsteps of Kandinsky; Bérard, Rezvani, Nejad and Marie Raymond are the descendants of Delaunay. There are also artists who oscillate between various influences and go from one experiment to another. In Francis Bott one can even see an abstract pointillism very close to that of Seurat.



Philippe Hosiasson, Painting, 1948, photograph Yves Hervochon.

Hartung, Schneider and Soulages form a group that is playing a very important role and has its own sphere of activity.

Certain artists, and not the least interesting, occupy a position midway between abstraction and representation. Such a one is Geer van Velde, a painter of sifted light, whose symphonies of muted yet clearly defined color are among the most beautiful of contemporary works. The same is true of Lapique and Miro, or Arp in whose *Human Concretions* there is a perceptible allusion to human forms. To the same category belongs that extraordinary painter of space, Vieira da Silva; though her work contains elements of Mondrian, Sophie Taeuber, Klee and even Bonnard, she is nevertheless one of the most powerfully individual of contemporary artists.

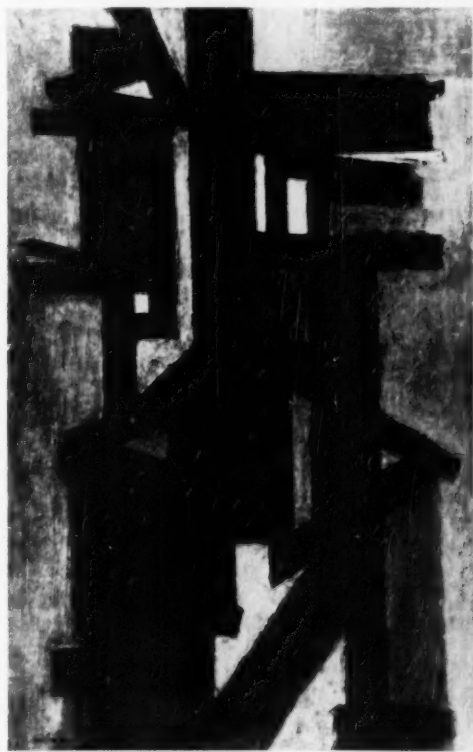
Mention should also be made of another talented woman artist, Jeanne Coppel, whose refined collages, sometimes very large, bring Braque's sense of proportion and intimate style into abstraction. Then, too, there are Francis Picabia and Gino Severini, who after long and varied experiments have both been doing pure abstractions in recent years, exhibiting works as fresh and young as those of the long bygone days when one was among the leaders of dada and the other was the most lyric exponent of pictorial futurism.

Such are the broad lines of the present situation in Paris, in so far as it presents pure creative values and signs of future developments. I do not include the *Art Brut* group, which is nothing but the last refuge of naturalistic representation in the madman's cell and the degenerate's hospital. Quite another thing is the naive art of children, which—if it is the true expression of childhood—should have a large place in our present over-cerebral society.

In Paris, as in New York and other western capitals, abstract art holds the center of the stage. Rich with

forty years of experience, abstraction remains a field for inexhaustible experimentation that will give to the twentieth century its authentic artistic expression.

Soulages, Painting, 1949.



JOHN I. H. BAUR

PETO

AND THE AMERICAN TROMPE L'OEIL TRADITION

FROM its first flowering in the opening years of the nineteenth century to its last expansive gesture some hundred years later, the American *trompe l'oeil* tradition in still-life painting followed a more rigid pattern and was bound by stricter pictorial conventions than any of our other movements of comparable scope. This tradition seems to have been established principally by James and Raphaele Peale, strongly influenced by Dutch seventeenth-century models. Its chief characteristics were a dark tonality, a rich counterpoint of textures and an intense preoccupation with the three-dimensional existence of the object. Its designs, though varied, tended towards a studied carelessness: fruit spilled over the edges of a bowl and lay scattered on the table; decoration was modified by the implication of a hasty human hand. The point of view was close, the space shallow but continuous and clearly defined. In the last quarter of the nineteenth century, these were still the guiding principles of one of America's greatest still-life painters, William M. Harnett, and of a wide circle of lesser men. In their hands the tradition was greatly enlarged iconographically; basically it remained unchanged.

That it was possible to pour new wine into old bottles was first demonstrated, so far as we know, by an obscure cornet player in Island Heights, New Jersey, named John Frederick Peto. About a year ago, an article by Alfred Frankenstein in the *Art Bulletin* (March, 1949) first brought Peto to general attention in an effort to disentangle his work from that of Harnett, with which it had been frequently confused because of several pictures bearing spurious Harnett signatures. This spring Peto is being re-evaluated in his own right in a retrospective exhibition, organized by the Smith College and Brooklyn Museums and the California Palace of the Legion of Honor, with a catalogue by Mr. Frankenstein. This gives, for the first time, an adequate account of the artist's meager life, circumscribed by personal problems and seldom crowned by material success. Here we need only summarize the bare outline: that he was born in Philadelphia in 1854 and studied briefly at the Pennsylvania Academy, but appears to have been more influenced by his fellow Philadelphian, Harnett, whom he knew personally. In 1889 he moved to Island Heights to play the cornet at local revival meetings, and there he lived, in growing isolation from the world of art, until his death in 1907. A brief trip to Lerado, Ohio, in 1894 to paint a picture for a saloon was the only known break in these uneventful years of obscurity.

Considering these facts, it is doubly strange that Peto was the one man, among the many *trompe l'oeil* painters of the time, to alter the movement's traditional character. In part, this was probably an unconscious act, for Peto is known to have revered Harnett deeply, and several pictures of his Philadelphia period, such as the *Pipe, Mug and Newspaper* (Fig. 2), are very close to the work of the older artist in style and feeling as well as in subject matter (Fig. 1). Mr. Frankenstein has uncovered several other instances of their close relationship.

From early in his career, however, Peto was sensitive to the new impressionist vision which was gradually seeping into American painting at about this time. We do not know what contacts he may have had with this, but its influence is quite apparent in most of his work, as several critics have already pointed out. It caused him to relax that intensity of observation which the *trompe l'oeil* group had used to create a sense of preternatural significance, and to abandon the exact description of texture, weight and density. The object, with Peto, is no longer paramount; it is bathed in palpable light and atmosphere, half lost in shadow and wholly transformed by the conditions of seeing. The forms are softer, nearly blurred, the brushwork freer and looser. Texture, as Mr. Frankenstein points out, tends to become uniform throughout. The degree to which Peto accepted the new visual realism varied greatly, however. At the conservative extreme are a few

Fig 1. William Harnett, *Still-Life*, 1880, oil, 10 7/8 x 15", collection Brooklyn Museum.





Fig 2. Pipe, Mug and Newspaper, 1887, oil, 6 x 8", collection John W. Barnes, courtesy Alfred Frankenstein.

pictures like the *Pipe, Mug and Newspaper* cited above; at the other is the extraordinary *Self-Portrait with Rack Painting* (Fig. 3), broadly brushed with much broken color, like the touches of pink, yellow, green and blue in the folds of the white shirt. Needless to say, these are both atypical; the majority of Peto's works explored a rather wide middle range between.

Peto's attempt to wed impressionism to the *trompe l'oeil* tradition paralleled the general evolution of American art at the time and was, therefore, a less personal innovation

Fig 4. *The Cup We All Race 4*, 1905, oil, 25 1/2 x 21 3/8", collection Mrs. George Smiley, courtesy Brooklyn Museum.

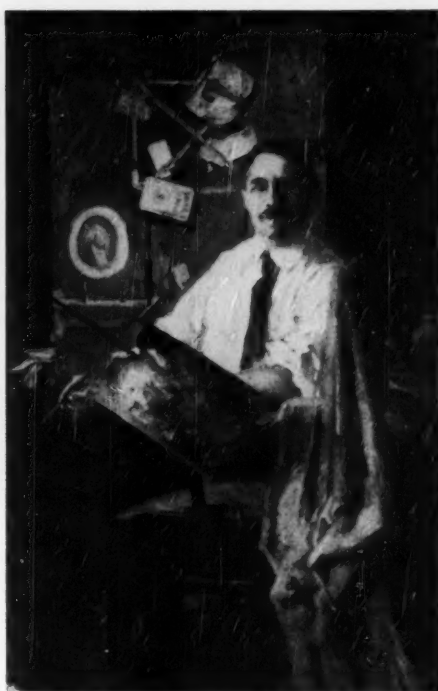
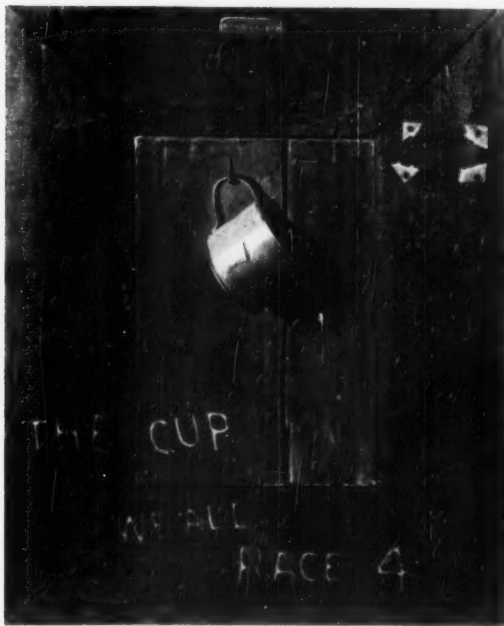


Fig 3. *Self-Portrait with Rack Painting*, 1904, oil, 18 3/4 x 12 1/2", collection Mrs. George Smiley, courtesy Alfred Frankenstein.

than certain others which he made. One of these, his persistent use of old, outworn and rejected objects as the subjects of his pictures, distinguishes him sharply from Harnett's evolution in the opposite direction, without, however, bringing him into conflict with the *trompe l'oeil* tradition. Yet it is worth mentioning, in passing, because it has what Mr. Frankenstein aptly calls "gently poetic implications" in relation to the artist's own difficult life, and because it accounts for the bare poignancy of some of his most original pictures, such as *The Cup We All Race 4* (Fig. 4).

But it was in respect to design, space and color that Peto departed most radically from the tradition in which he had been raised. His instinctive feeling for strongly marked, abstract patterns of simple volumes, subtly related, has been remarked by everyone who has had an opportunity to study his work as a whole. While he was uneven in this, as in most other respects, his best work has a closely knit architectural quality quite unusual for its time and quite different from the more casual compositions of his contemporaries. This is most apparent in certain rectilinear almost geometrical designs, such as that of the Minneapolis Institute's *Reminiscences of 1865* (Fig. 6), but it also underlies his most fluid and non-geometrical pictures like *Lincoln and the Star of David* (Fig. 5). Though these are entirely different in the character of their shapes, they show Peto's abiding preference for asymmetrical arrangements brought into balance by an innate feeling for the poetry of intervals and formal relations. Doubtless it was his fascination with this kind of flat design that led him to paint so many "rack" and "patch" pictures, in comparison with Harnett who is known to have done but one.



Fig 5. Lincoln and the Star of David, 1904, oil, 20 x 14", collection Mrs. George Smiley, courtesy Alfred Frankenstein.

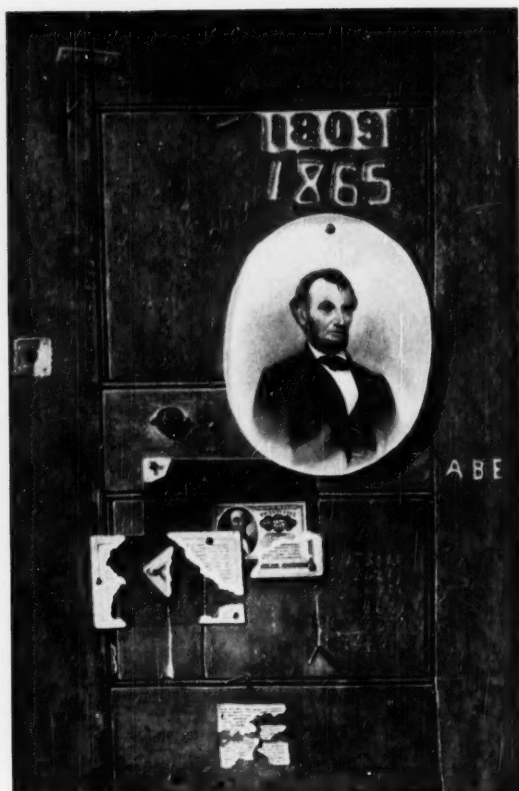
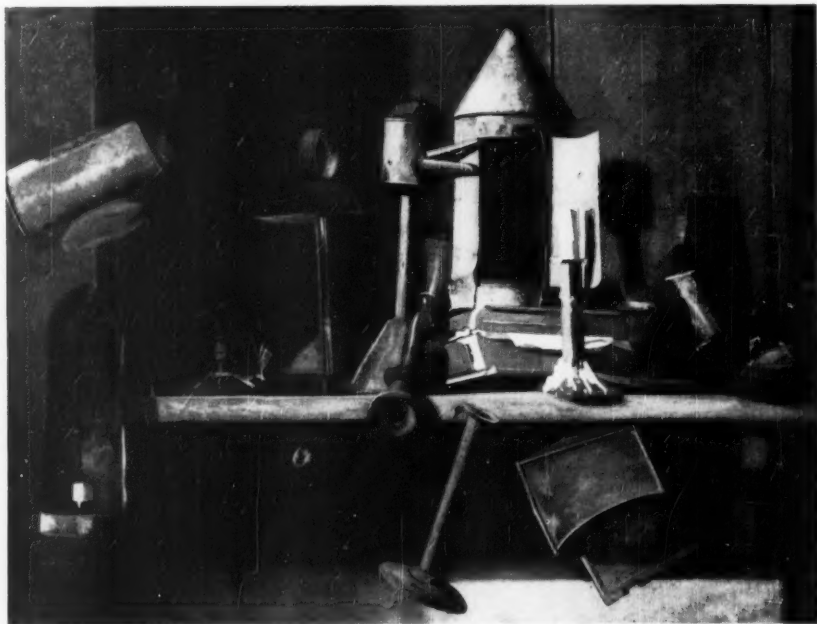


Fig 6. Reminiscences of 1865, 1890 or later, oil, 30 x 20", Minneapolis Institute of Arts.

Fig 7. Lamps of Other Days, 1890 or later, oil, 26 1/2 x 36", collection Howard Keyser, courtesy Brooklyn Museum.



Right and below:
Two versions of *Books and Ink Bottle*,
1887 or later, oil, 6 x 9"
Fig 8, collection Mrs. George Smiley;
Fig 9, collection Dr. Donald M. Dougall,
both courtesy Brooklyn Museum.

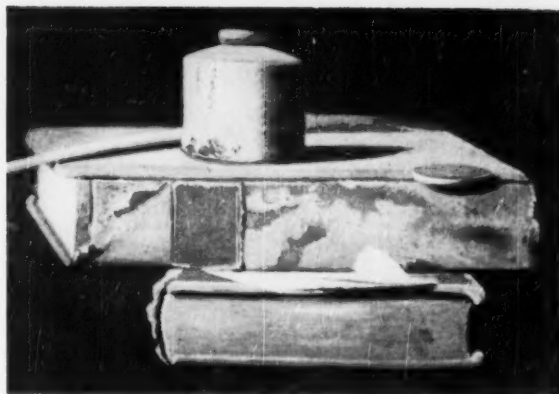


Fig 8.

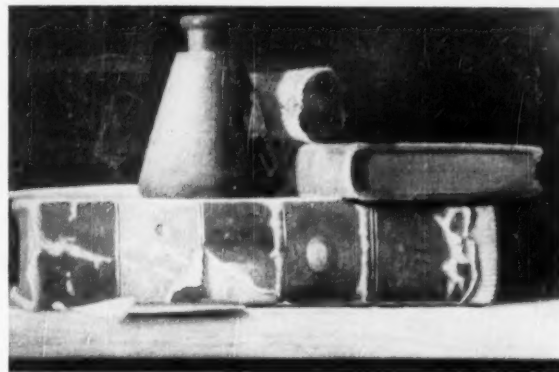
Even when Peto turned to three-dimensional subjects, he often preferred to compress them into virtually flat compositions. It then became necessary to destroy the carefully defined space of the *trompe l'oeil* tradition, and this he did ruthlessly in a number of ways. In *Lamps of Other Days* (Fig. 7), for instance, the eye-level is exactly that of the shelf, so that only the edge of the latter and none of its retreating surface is seen. Light emphasizes the abbreviated depth thus created. It plays strongly on the front surfaces of the objects, while receding forms are deep in shadow. The retreating wall at the left is also shadowed, its juncture with the back wall nearly invisible. The elaborate flat design is almost freed from the objects, utilizing only a little of this one, a part of that, and setting up a strong tension between its independent flatness and the suppressed illusion of depth. While this picture is typical of many Petos, it is not so of all, for the artist occasionally returned to a more traditional handling of space. The two aspects of his work, in this respect, can be seen by comparing the flat design of the small *Books and Ink Bottle* in the Dougall collection with the ample depth in Mrs. George Smiley's picture of the same title (Figs. 9 and 8).

In his color Peto also showed much originality. Its peculiarly soft, luminous and velvety quality has already been pointed out by Mr. Frankenstein, but here we are more concerned with its structural use in design. In general Peto used three rather different color systems. One, a rich harmony of many hues, was closest to the *trompe l'oeil*

tradition and is often found (though not always) in those pictures, such as *Old Scraps*, *Discarded Treasures* or Mrs. Smiley's *Books on a Table*, which are also closest to that tradition in composition and use of space. In his flat designs, however, the artist frequently limited his palette to different shades of a single color or, more usually, two colors, thus emphasizing the formal structure—somewhat as the cubists were to do later. Brown and green was a favorite combination, sometimes with white and gray added; *Reminiscences of 1865*, *Lamps of Other Days*, *Lincoln and the Star of David* and *The Cup We All Race 4* (Figs. 6, 7, 5 and 4) are duochromatic studies in this range. Finally, as if impatient with the relative severity of his two-color harmonies, Peto occasionally disrupted them with sudden loud color chords like the adjacent red label and blue book which ring so effectively against the subdued background of the *Bowie Knife*, *Keyed Bugle* and *Canteen*. Pictures of this sort are rarer but must be counted among his most original efforts.

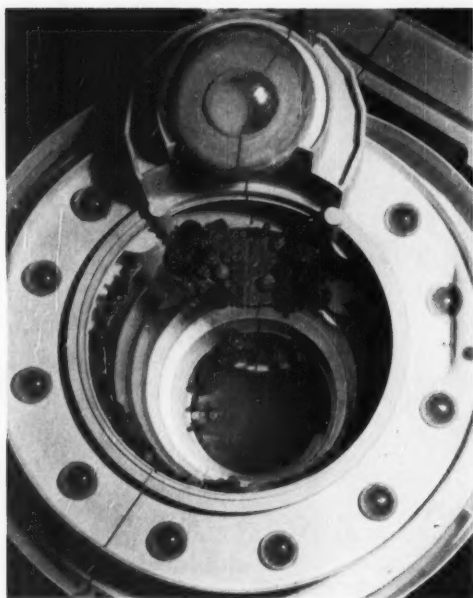
It is plain, then, that Peto, while working within the general limits of our native *trompe l'oeil* tradition, broke with it eventually in nearly every important respect except perhaps that of iconography. His revolt was partly a reflection of large forces then transforming American art in many fields, but to a greater extent it seems to have sprung from a personal vision quite remarkably in advance of its time—a vision which found delight in building both the simplest and the most complex relations of form and color.

Fig 9.



JOHN I. H. BAUR is curator of sculpture and painting at the Brooklyn Museum, where the Peto exhibition will be on view until May 21. It will be shown at the California Palace of the Legion of Honor from June 10 to July 9.

Frank Lloyd Wright AND THE CONQUEST OF SPACE



HAD someone been writing an essay on Frank Lloyd Wright in 1910-12, he could have defined him in one way only: as a genial architect who had applied to the theme of the single dwelling those spatial elements which were later to be called the free plan. Around 1925, one would have added that Wright had subsequently become an expressionist architect. Even in 1930, Henry-Russell Hitchcock (who after 1940 was to become his apologist and apostle) wrote of Wright as one among many pioneers of modern architecture, such as Berlage, Perret, Garnier, Van de Velde, Mackintosh or Behrens. When in 1932 a great exhibition of contemporary architecture was organized at the Museum of Modern Art, some neophyte of the European functionalist doctrine proposed excluding Wright; already pigeon-holed, critically speaking, why show him? In 1938, a biographer of Wright would have included works like Falling Water and the Johnson Wax Company but would certainly not have been able to foresee the production of Usonian houses. Even as late as 1946, no critic could have presented Wright so comprehensively as to encompass the creative possibility of the new museum designed to house the Solomon R. Guggenheim collection of Non-Objective Paintings.

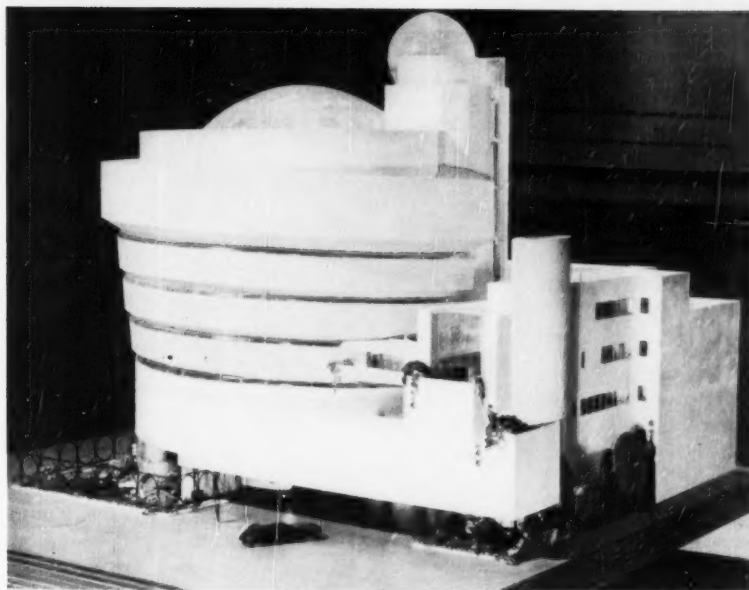
Each author on Wright, such as the contributors to the Wasmuth Press edition of his works in 1910, Pevsner in 1935, Behrendt in 1937, Giedion in 1940 and the present writer in 1942, has added new criticism, expanded definitions and enlarged the horizon of his subject, precisely because Wright himself by the creation of new forms has continually burst the chains with which scholarly criticism would encompass him. And almost certainly, despite Wright's seventy-nine years, he will within a matter of months or perhaps even days create other buildings and thus once again escape the critical framework I shall attempt to establish here.

Is recognition of this extraordinary creative elasticity, this continual capacity for invention and innovation, a value judgment? Not necessarily. It is surely part of our cultural tradition to love coherence, to feel close to those artists whose formal means of expression are limited and precise and whose works develop out of fundamentally stable themes. We are pleased when we recognize in a new house of Le Corbusier or of Gropius a familiar compositional achievement and elements already prepared in preceding works. In a sense Wright irritates precisely because his volcanic mind demands that his critical position be left undetermined. To speak of him in intellectual terms is as fallacious as to speak logically of love; his is a different reality, and there is no sense inquiring whether it is a better or a worse one, for infinite are the roads which lead to architectural redemption. To those whom Wright displeases, I would say that his is the reality of the pioneer American acting in the post-expansionist industrial era.

"What is the significance of the Museum of Non-Objective Paintings?" I asked Wright in 1946 during a long discussion in which I took the part of the devil's advocate in order to stimulate him to talk. "This Museum," he replied, "will be a great building. For the first time in the history of architecture we will have broken the habit of building thus and so,"—these words were accompanied by a gesture in which one hand was placed above the other, then the lower one withdrawn and placed above to symbolize the floors of a house, one over the other, inert and discontinuous—"and we will have a work which is continuously this,"—the last word, pronounced slowly, was accompanied by an ascending spiral motion of the hand signifying continuous space, flowing, freed of any rigid concept of volume.

The esthetic judgment of his buildings apart, Wright's exceptional merit is in posing the problem of space as the fundamental problem of his work. Every building can be analyzed schematically into void, volume—that is, the box of walls that encloses the void—and decoration. All

Model of projected Museum of Non-Objective Painting, New York, 1945. Opposite page: model seen from top with dome removed, photograph Ben Schnall, courtesy Architectural Forum.



three factors are essential in a work of architecture, but the internal space, the void, takes the role of protagonist; it is the substance of architecture. The volume and the decorative elements, unless organically connected with the internal space and almost derived from it, become merely sculptural, plastic, planar or three-dimensional, but are never spatial in the architectonic meaning of the word.

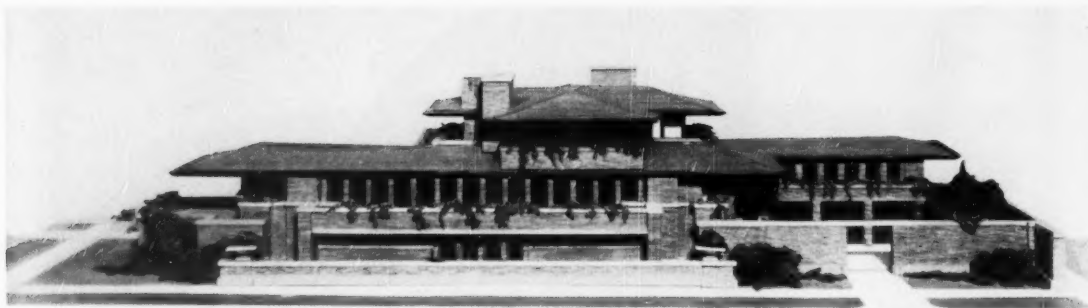
The story of modern architecture is the story of structural techniques, modern social theories, modern taste. But, more specifically, it is also the story of a new concept of continuous space. Wright's passion for building is well known, and his position in regard to social problems as they relate to architecture has been made clear through his writings and speeches; here, therefore, we may dwell on his conquest of space, since it is in this that the tendency of organic architecture finds its real justification. Organic architecture, and modern architecture in general, would have no reason to exist, any more than have the infinitude of "modernistic" examples that plague our new suburbs, were it not based on a spatial concept—that of continuous space.

How was this concept born? First of all, from social considerations; second, at least as regards its formulation, from psychological insight. "Architecture for the people," "everyman's home," are the quasi-sacred phrases we hear repeated *ad nauseam*, and which have an historic significance. The work of contemporary architects is focused on houses for the middle-class family and the worker with as much intensity as was once devoted to public and monumental buildings. Given this program, how can it be resolved in terms of architecture? The ordinary house today, whether built by civic authorities or by corporations, does not even contemplate the problem. The nineteenth-century suburban villa took a grandiose edifice and reduced it in scale. The imposing salon shriveled into a tiny sitting-room; the monumental hall was reduced to a minuscule vestibule, arteriosclerotic in its congestion; the windows

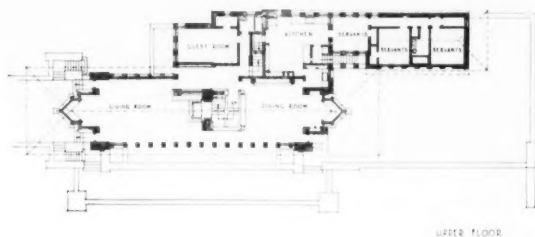
became peepholes, the pediments ridiculous little triangles. Once the relation between human dimension and the building scale was changed, the house became a parody of the palace. Current pseudo-modern architecture, by shaving off superficial decoration, has revealed in its nudity the spatial bankruptcy of the traditional house. We live in cubicles that open on either hand into other cubicles, while above and below are still more cubicles. The smaller the house, the more suffocating the cubicles. The juxtaposition of rooms, each geometrically autonomous, could be legitimate if these rooms were monumental or at least sufficiently large to allow men to breathe; reduced in scale, they entail moral degradation and the sense of imprisonment between four inert walls, nameless and isolated.

To bring to the homes of workers or the middle classes some of the amplitude, dignity and freedom of the great architecture of history has been (and still is) the intent of all the modern movement, whether functionalist or organic. In this sociological quest, Wright is historically at both the point of departure and the point of arrival, as the Prairie Houses and the Usonian document.

It is psychological motive that differentiates the organic trend of today from the rational architecture of about twenty years ago, without opposing one to the other. Rationalism was rational and scientific especially with regard to social considerations, utilitarian requirements and technical construction. The organic movement, a kind of second functionalism, is functional in these respects and also psychologically: more precisely, it is not technically functional in relation to modern industry nor, in its social aspects, is it functional in relation to abstract social theory; but it is functional technically, socially and economically in terms of human living and of man's spirituality. The organic movement is conscious of the inherent differences between robots and human beings; it recognizes that if man has a soul and a free will, the problem of architecture



Model of Robie House, Chicago, Ill., 1909-09, photograph Soichi Sunami; below: plan, both courtesy Museum of Modern Art.



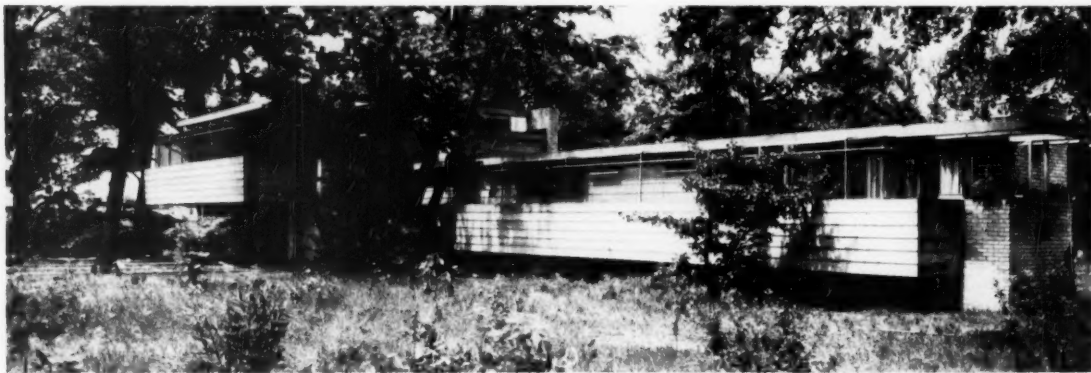
will be one of quality, not only of quantity, that people are not file cards to be housed in boxes, and that to define habitations as "machines for living" is ridiculous if not criminal. Is the quest of the organic movement therefore a romantic one? I do not think so, even though it includes irrational impulses among its aims. For the notion of science as the unique, immutable explanation of unrelated phenomena has been vanquished, and the scientific spirit now projects its light on the whole field of human psychology; the irrational world is studied, liberated and expressed through scientific knowledge and methods. In this quest, Wright's works represent a fundamental intuition, a guide, a direction.

Look at the Warren Hickox house at Kankakee, Illinois, dated 1900, or the Bradley house of the same year, or those first masterpieces like the Willitts house or the well-known Robie House in Chicago, of 1909; then skip to 1931, to the House on the Mesa; to the Willey house in

Minneapolis (1934), which could be called the first of the Usonian; study the plans of Falling Water of 1936 or Taliesin West of 1938, or finally the Museum of Non-Objective Paintings. Everywhere the same tendency is apparent: to amalgamate the rooms, to animate the building as if it were a continuous spatial discourse rather than a series of separate words, to break with geometry—often even with the right angle—for the sake of forms more adequate for human use and movement. Above all, to feel interior space as a reality, as the substantive, pulsating reality of architecture—that reality which, through the artist's intuition, expresses and transforms all practical requirements. Apart from problems of taste in regard to volume and decoration, which are perhaps debatable, this is the true meaning of Wright's work.

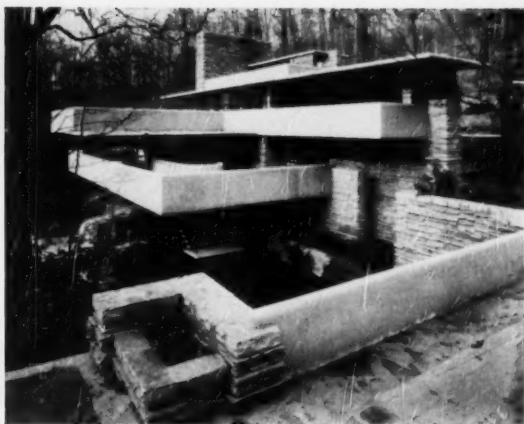
The concept of continuous space cannot actually be experienced without visiting a Wright building. Works whose esthetic has been concentrated in their decorative patterns, and especially works in which the solution of problems of volume predominates, can be illustrated photographically. But Wright's architecture, where the entire secret lies in the powerful vitality of the interior space, of the voids, is incomprehensible unless one walks through those spaces, free to be influenced by the atmosphere, the vivacity of multiple indications of scale and the repose emanating from those vast concepts which Wright employs even in his most economical architectural themes. Views of Wright's interiors show that his spatial freedom is not expressed in plan alone, but also in elevation: the soffits of

Bedroom wing of Lloyd Lewis House, Libertyville, Ill., 1940, photograph Hedrich-Blessing.





Living room of Falling Water, Edgar J. Kaufmann House, Bear Run, Pa., 1936-39, photograph Luke Swank, courtesy Museum of Modern Art.



Exterior of Falling Water, Bear Run, Pa., 1936-39, photograph Hedrich-Blessing.

his houses are frequently the dialectic crown of a spatial drama, just as the exteriors are the projections of the interior space. In contrast, flat white soffits and habitable boxes seem either to be the result of building based on speculation serving corporations, and hence incapable of giving form to an individual expression, or else the consequence of a great poverty of invention and formal vocabulary.

After its dissemination through Le Corbusier's propaganda and his excellent examples, the free plan became a sort of captive of modern architecture, even a cliché. As with every mannerism, its meaning was finally lost, together with the reason and purpose of its discovery. The free plan as generally used is certainly a step ahead of the traditional cubicles, but it has no visible connection with the free plan as used by Wright, which is not an initial formula but results from the concept of continuous space.

The most difficult thing in architectural criticism is to see, to feel, to know how to relive and judge spaces. Thus much criticism has confined itself to judging Wright's work merely from a plastic point of view and has continued to play around with solids and spaces, with relationships of mass in projections and recesses, with stylistic preferences, without regard to the words of Wright himself, who is perhaps the worst propagandist of his own work, despite the fact that he is a brilliant and stimulating writer, speaker and conversationalist. Seen in this way from outside, as if one were judging a sculpture or a sketch, Wright's architecture cannot be understood, and thus it has been defined as romantic, naturalistic and arbitrary by those who have not perceived that—in so far as an artist has any consistency or any rule—there is a rule in Wright, but it is applied not to the volume or the decoration, but to the interior space.

In defining Wright's architecture as organic, we mean essentially two things: first, that his buildings are entities like living organisms, and secondly that they are functional in relation to mankind.

Old esthetics enumerate many criteria for beauty in architecture: symmetry, rhythm, proportion, equilibrium or balance, scale, etc.; but all agree on one fundamental: unity. These outmoded esthetics, with their primary interest in



Living room, Taliesin West near Phoenix, Ariz., 1938, photograph Pedro Guerrero.

façades, were content to seek unity in decoration and two-dimensional composition. Then a step forward was taken, and architectural esthetics recognized and required the unity of volume. Particularly when faced with modern buildings, devoid of decoration, this critique of volume developed; that is, the unity of a building was sought not only from the standpoint presented by a single perspective view, but in the entire body of the building and its wall structure. But an organism and the critique suited to it were still lacking. In a human organism there is an intrinsic correspondence between internal constitution and outward appearance, between muscles, nerves, skeleton, circulatory system and skin. When functionalism stripped buildings bare, criticism no longer concerned itself with cloaks and furbelows but with the body of the edifice, and people began to see that unity in architecture means the unity of interior spaces, from whence springs the unity of volume in a house conceived in terms of walls enclosing this space, and its continuation in the decorative treatment of the surfaces of the walls.



Living room of Isabel Roberts House, River Forest, Ill., looking towards dining room, 1907, courtesy Museum of Modern Art.



Drafting room of Taliesin III, Spring Green, Wis., 1925, photograph Ezra Stoller, courtesy Fortune Magazine.

A Wright house is an organism in that its fundamental and substantive theme is space, the voluminal enclosure is the projection of this space, and the decorative patterns, the choice of materials and ornamentation, are designed to give value and accent to the spatial concept.

No one but a maniac with hallucinations could in one lifetime have created the Prairie houses, Falling Water and the Museum of Non-Objective Paintings, if these were considered from the exterior as plastic phenomena. Instead, they are the results of a method of spatial creation applied to diverse themes under different conditions. In the light of this spatial interpretation, Wright's architecture, seemingly so manifold and arbitrary, is more coherent than that of any of the functionalists who betray the real problems of architecture with a coherence that is entirely formal and extraneous. The vitality of Wright's structure, the power of his buildings, his unbelievable technical daring, the permanent fecundity of his genius are explicable in the light of this conception of a building as a living reality, growing and organic.

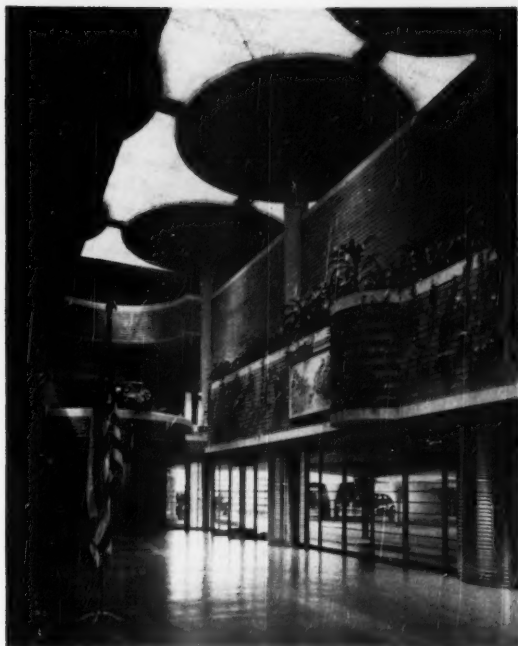
This man, who built functional buildings before the birth of functionalism, has nevertheless always refused to accept the utilitarian and technological descriptions of functionalism as they were formulated in Europe. On that continent functionalism had the merit of awakening architecture from its nineteenth-century slumbers and bringing it into contact with the actualities of the industrial era and the collective elements of modern society. It posed the problem of adherence to the technique and purpose of the building; if other requirements of a formal nature were added, this was after the researches of such movements in modern painting as purism, constructivism, neo-plasticism and other derivatives of cubism. Such additions were never thoroughly integrated with architectonic vision, and so even today the majority of modern architects base themselves on technological and utilitarian theories, knowing that these are neither inflexible nor complete, and solve their other problems as suits their taste. But technique plus utility plus taste propound all over again the traditional triad of architecture, leaving unsolved the problem of social integration.

Wright is called romantic by those who prefer the easy scheme of a triad which is only seemingly clear, and

who do not wish to subject themselves to the far vaster complications of contemporary architectonic culture. They prefer to talk of standardization, statistics and formulae—all things which seem precise but are infinitely vague—and to avoid the central problem of architecture posited by Wright. This is the problem of social man for whom buildings are built—man integrated and alive, not the cadaver vivisectioned into the intuitive man, the logical man and the economic man. It is the total problem of culture in which art, science and religion, to use Wright's words, find an organic synthesis.

The statement that there is no opposition between functionalism and the organic movement, but only the development of the second from the first, is also historically accurate. The organic architecture of Wright, it is true, stated its case before European functionalism, but this was possible because functionalism was born in America long before it was in Europe, finding its cultural center in the Chicago School of 1880-90 (witness, besides Burling and Adler, Burnham and Root, Martin Roche, W. A. Holabird and John Edelman and the prophet of modern architecture, Louis H. Sullivan). In Europe functionalism arose later, more completely and extensively, as an international movement, and it is understandable that only now is the organic movement being born on an international plane; hence only now can Frank Lloyd Wright be understood, not as an esoteric genius, but as an initiator of a movement in which one finds Aalto and the Swedes, the English city planners, and the young Italian architects and critics like Carlo L. Ragghianti and Giulio C. Argan.

Two facts, seemingly contradictory, exist today: social collectivism arising from the industrial revolution and from the arrival of the masses on the political scene, and individualism which refuses to abandon the illuminating liberal conquests of the past centuries. In architecture, too, the field is divided: on the one hand are the pure functionalists, entirely dedicated (at least in theory) to resolving quantitative problems of technique and utility, based on numbers and charts; on the other, the nostalgic traditionalists who recall the creative thrill that came from bastardizing a "darling little" renaissance capital or from crowning an eighteenth-century window with a "sweet



Entrance lobby, Administration Building, S. C. Johnson & Son, Inc., Racine, Wis., 1938, photograph G. E. Kidder Smith.



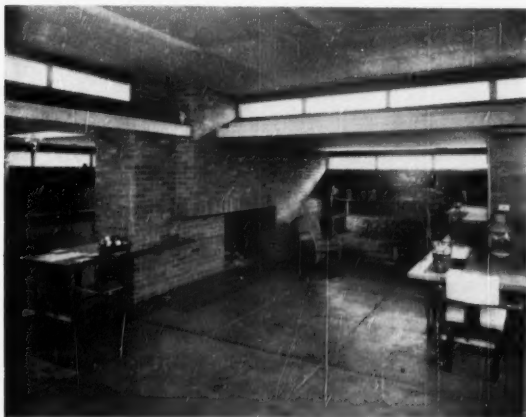
Research and Development Tower of S. C. Johnson & Son, Inc., Racine, Wis., under construction, 1949, courtesy S. C. Johnson & Son, Inc.

little" baroque pediment. They share one thing—their aversion to Wright: the former because he is too individualistic, the latter because he is too modern. Between these two permanently opposed groups a son was born to functionalism—the modern movement. This movement no longer needs to hate the traditionalists and the monumentalists, both already buried, so far as cultural significance is concerned, by the previous generation; thus it can even listen more benevolently to the profound reasonableness hidden beneath the absurd and antihistorical position of conservatism. The problems are, in fact, considerably more complicated than the technologists estimated, and more varied.

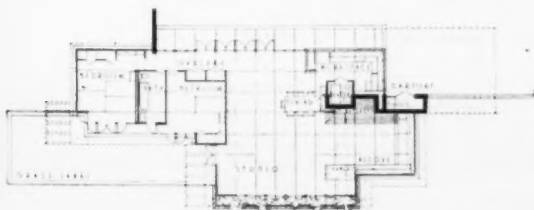
Modern architecture must satisfy not only social requirements but also those of the human personality;

both the masses and the individual make demands regarding the appearance of the town and of the home. Underlined by the disasters of war and destitution, there arises a new need for spirituality or, as some say, for religion, and in the light of this need materialist functionalism, even embellished with formal lyricism, seems inhuman and insufficient. The complex of human demands, material, psychological and spiritual, poses for organic architecture and its culture the problem of integration. That is why the organic architecture of Frank Lloyd Wright, his moral appeal, his spatial conquests seem today, against the horizon of contemporary efforts, not only the seal of greatness of one architect but almost the marker of a road to be traveled with confidence and of a work to be prosecuted with passion and belief.

Interior of Goetsch House, Okemos, Mich., 1939, photograph Leavenworth's; below, right: plan of Goetsch House, courtesy Museum of Modern Art.



BRUNO ZEVI, Italian architect and critic, has been among the foremost European interpreters of the work of the American architects Sullivan and Wright. He is the author of *Towards an Organic Architecture*, recently published in London by Faber & Faber. The present article was translated by Edgar Kaufmann, Jr., from Mr. Zevi's introduction to *Architetti del Movimento Moderno*, Vol. III: Frank Lloyd Wright, Milan, *il Balcone*, 1947.



Book Reviews

NOTE: A number of book reviews which we were obliged to omit for lack of space will appear in our Fall issues.

Louis Harap, *The Social Roots of the Arts*, New York, International, 1949. 192 pp. \$2.50.

Radhakamal Mukerjee, *The Social Function of Art*, Bombay, Hind Kitabs, 1948. xviii + 380 pp., illus., 2 color plates. Rs. 25.

Reading these two books together, one comes to wonder regarding the functional distinctions between "roots" and "functions." Each is definitely a special plea for a special faith, with the arts as the center of reference, and each has the color and style of the writer's creed. Mr. Mukerjee's is not less firm than Mr. Harap's but is infinitely more flexible, tolerant and humane. The Hindu writer is a professor of economics and sociology at Lucknow University and the author of over thirty volumes in his chosen field. The publisher's blurb identifies the American as a former librarian in a special library at Harvard but does not furnish any more information about him.

Mr. Mukerjee's book reveals prodigious learning. His references and quotations range from the sacred books of the ancient East and West to the latest utterances of the psychoanalysts and the Gestalt psychologists. His illustrations range from the figures, the rites, the dances, the music, the symbolism of China, India, Indonesia, to Picasso, Jazz and Joyce. His accounts of them are not distorted by his interpretations. He presents them—and the Stalinist theory of art among them—at their face value. He seems to be utterly unaware of the Stalinist record of censorship, persecution and slaughter of the unyielding non-conformists in the arts. That to which he ascribes esthetic adequacy simply exemplifies for him some mode of "that profound synthesis that may embrace not merely art and science but all other adventures of the human mind . . . and

a cosmic mysticism. . . ." What he appraises as inadequate fails for him in such mysticism. So far as I can see, the postulates and methods which Mr. Mukerjee draws from the psychology and the social sciences of the West are incidental to the frame of reference he has most at heart. This is the mood and matter of his native brahmanical culture, manifest alike in his mode of expression and primal doxy. If he defines the actual dynamics of the arts in the terms of Freud and Jung, he nevertheless declares that "art alone is eternal and indestructible amid the chronic turmoil of history." Both his senses and his sense receive characteristic expression in such orgiastic sequences as "And the most enduring is that which leads the human, tool and technique to that matrix of organic rhythm and growth where are gathered the seeds of the mighty pulses of creation and destruction, movement and withdrawal of the cosmos itself."

Alongside such utterances, Mr. Harap's seem passionately pedestrian. His is a strictly orthodox exercise in dialectical materialism *re* the arts, with ancient and modern instances chosen and arranged as layout of the Stalinist beatitudes. Freud and Jung and the Gestaltists do not figure. Neither does Pavlov, nor the matter of any other authentic inquiry into the actual being and doing of persons working in the arts. Mr. Harap knows, beyond all doubt, that such persons, in non-Communist countries like the United States, "are allowing themselves passively to reflect the insoluble contradictions in which capitalism is involved." He wants them to acquire "that 'consciousness of necessity' which is the essence of freedom." The artists of Communist Russia, he is sure, now do have this freedom. As for those of other lands who call upon their Russian fellows not to allow themselves submissively to reflect the insoluble contradictions in which Stalinism is involved (such as a necessity which can be accepted or rejected by consciousness)—what are they but infidels and heretics worthy of inquisition and death because they refuse to choose the Stalinist necessity?

H. M. KALLEN

New School for Social Research

ANDREAS VESALIUS

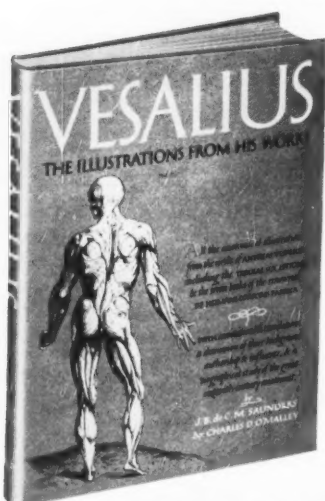
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Margaretta Salinger, *Flowers: The Flower Piece in European Painting*, New York, Harper, 1949. 27 pp., 45 illus., 40 in color. \$5.

The delicate stems and fragile blossoms of plants did not seem to the renaissance painters of Italy and Flanders strong enough to bear the full message of a work of art. A picture had to tell a recognizable story or illustrate a readily decipherable allegory, since it was made to fill a particular function in a particular place. When the beauty and expressiveness of the painter's art itself was recognized as its own excuse for being, flowers which had ornamented the borders of manuscripts or grown modestly in the corners of altarpieces could crowd together to fill a canvas with their infinitely varied shapes, colors and textures.

A brief essay by Margaretta Salinger of the Metropolitan Museum on the development of the flower-piece from Duccio to Picasso forms the text of a recent book in Harper's Art Library entitled *Flowers*. It is an informative and pleasantly written commentary on the forty-five illustrations, which have been chosen with good judgment and occasional flashes of inspiration.

The color half-tones, made in Holland, do not, however, always live up to the expectations aroused by the text; even if they achieved—which they do not—the limited fidelity of reproduction possible today, they could not "duplicate" the original paintings nor "provide" an "authentic visualization" of them, as the publisher so rashly claims on the jacket of the book. For example, Miss Salinger's apt and appreciative comments on the Fogg Renoir evoke the radiant original in a way that Plate 28 quite fails to do.

The typography of the book is creditable, and the binding, though flimsy in construction, is attractive in color and design.

RUTH WEDGWOOD KENNEDY
Smith College

Latest Books Received

- Adams, Kenneth M., *PORTFOLIO OF LITHOGRAPHS*, Albuquerque, University of New Mexico, 1950. 1 page text, 8 lithographs, unbound. \$6.50.
- Berger, Klaus, ed., *FRENCH MASTER DRAWINGS OF THE NINETEENTH CENTURY*, New York, Harper, 1950. 90 pp., 57 illus., 1 in color. \$2.50.
- Bone, Stephen, *THE LANDSCAPES OF BRITAIN*, New York, Macmillan, 1950. Second edition. x + 148 pp., 24 color plates, 10 black and white. \$4.50.
- Claudel, Paul, *THE EYE LISTENS*, translated by Elsie Pell, New York, Philosophical Library, 1950. ix + 293 pp., 10 illus. \$5.
- Ellenberger, W., H. Baum and H. Dittich, *AN ATLAS OF ANIMAL ANATOMY FOR ARTISTS*, translated by Helene Weinbaum, New York, Dover, 1949. 122 pp., 256 illus. \$6.
- FRANS HALS: *THE CIVIC GUARD PORTRAIT GROUPS*, foreword by H. P. Baard, New York, Macmillan, 1950. 31 pp. text, 54 plates, 24 in color. \$6.50.
- Gide, André, *AUTUMN LEAVES*, translated by Elsie Pell, New York, Philosophical Library, 1950. 296 pp. \$3.75.
- Hodgkin, Eliot, *A PICTORIAL GOSPEL: A LIFE OF CHRIST IN THE WORKS OF THE MASTERS AND THE WORDS OF THE GOSPELS*, New York, Macmillan, 1950. 212 pp., illus. \$3.50.
- Hudson, Derek, *JAMES PRYDE: 1866-1941*. London, Constable, 1949. x + 99 pp., 40 plates, 5 color plates. \$4.
- Huxley, Aldous, *THEMES AND VARIATIONS*, New York, Harper, 1950. 272 pp. \$3.50.
- Kappel, Philip, *LOUISIANA GALLERY: THE RIVER COUNTRY AND NEW ORLEANS*, New York, Putnam's, 1950. xiv + 145 pp., illus. \$6.
- Kehrli, Jakob Otto, *DIE LITHOGRAPHIEN ZU GOETHE'S "FAUST" VON EUGENE DELACROIX*, Bern, Schweizerisches Gutenbergmuseum, 1949. 74 pp., 31 illus. \$1.75.
- Keynes, Geoffrey, *THE PERSONALITY OF WILLIAM HARVEY*, New York, Cambridge University, 1949. 48 pp., 8 plates. \$1.
- Lessens, Heidi, *HANDS IN NATURE AND ART*, New York, Studio, 1949. 64 pp., illus. \$2.85.
- THE LIFE OF BENVENUTO CELLINI: WRITTEN BY HIMSELF*, New York, Oxford (Phaidon), 1950. xiv + 498 pp., 96 plates. \$2.50.

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- Melcher, Edith, *THE LIFE AND TIMES OF HENRY MONNIER: 1789-1877*, Cambridge, Harvard University, 1950. xiv + 253 pp., illus. \$4.25.
- Mock, Elizabeth B., *THE ARCHITECTURE OF BRIDGES*, New York, Museum of Modern Art, 1950. 128 pp., 170 plates. \$5.
- Pariset, François-Georges, *GEORGES DE LA TOUR*, Paris, Henri Laurens, 1948. 437 pp., 53 illus. \$10.
- Pederson, Lora Lee, *REGIONAL PLANNING FOR SOCIAL WORK EDUCATION*, Nashville, Vanderbilt University, Scarritt College, Peabody College, 1949. 116 pp. Not priced.
- Popham, A. E. and Johannes Wilde, *THE ITALIAN DRAWINGS OF THE XV AND XVI CENTURIES IN THE COLLECTION OF HIS MAJESTY THE KING AT WINDSOR CASTLE*, New York, Oxford (Phaidon), 1950. 390 pp., 177 plates, 226 figs. \$12.50.
- Summichson, John, *HEAVENLY MANSIONS AND OTHER ESSAYS ON ARCHITECTURE*, New York, Scribner's, 1950. xi + 253 pp., 49 plates. \$5.
- UNIVERSITY OF ILLINOIS EXHIBITION OF CONTEMPORARY PAINTING, Urbana, University of Illinois, 1950. 217 pp., 104 plates, 5 in color. Not priced.
- VORDEMBERGE-GILDEWART: *EPOQUE NÉERLANDAISE*, with preface by Jean Arp, Amsterdam, Duwaer, 1949. Portfolio of unpagged text + 25 plates in black and white and color. \$10.
- Winter, C., *THE BRITISH SCHOOL OF MINIATURE PORTRAIT PAINTERS (from Proceedings of the British Academy. Vol. xxxiv)*, London, Oxford, 1950. 19 pp., 10 pp. of plates. \$1.25.
- Wittkower, Rudolf, *ARCHITECTURAL PRINCIPLES IN THE AGE OF HUMANISM*, London, Warburg Institute, 1949. xi + 144 pp. + 41 pp. of plates. \$9.40.
- Wölfflin, Heinrich, *PRINCIPLES OF ART HISTORY*, translated from the seventh German edition by M. D. Hottinger, New York, Dover, 1950. xvi + 237 pp., 150 illus. \$3.95.

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Letters to the Editor



Sir:

As you are aware, selection of material to illustrate my article, "The Moral of Functionalism," which appeared in the February issue of the *MAGAZINE OF ART*, was made for the most part in the United States, and I had no opportunity for consultation on the choices made. I should like to take exception to the reproduction on page 67 of Dudok's Public Baths at Hilversum as illustrative of "functional brick construction." In my opinion, this does not express natural, functional brick construction but is a cubist brick construction applying concrete forms, typical of its period and expressing functionalism as such. The accompanying illustration shows what I had in mind as the functionally correct form of a brick structure.

KAY FISHER

Royal Academy, Copenhagen

Sir:

Jackson Pollock's "dense and spangled works" are indeed labyrinths, as Parker Tyler so aptly calls them in his article in the March issue of *MAGAZINE OF ART*. His essay, however, does not persuade me that they are works of art. I, too, think that they are, but I am not at all sure of my grounds for thinking so. One often has a strong conviction that art exists in some radically new form, long before one can develop a justification in words that can help others to share one's conviction.

For making the attempt to explain his own conviction, Mr. Tyler deserves the sympathy of all admirers of Pollock. His essay is a welcome contrast, for example, to the snidely botched account in *Time* (Feb. 7, 1949) of Sam Hunter's review of a Pollock show for the *New York Times*. But I do not think that Mr. Tyler throws much light on the art of Pollock. He states that "part of the point is that this is a cuneiform or impregnable language of image, as well as beautiful and subtle patterns of pure form." His text does not, however, make the labyrinths speak to me. I do not find much trace of an artist named Pollock in what he finds in them. Tyler insists that "the design is conscious, the seemingly uncomposable, composed."

Reading this, I was just getting ready to tune in, when I discovered that the article was all over—except for a short paragraph. It doesn't help much to conclude that the pith of Pollock is "being in non-being," or "the viscera of an endless non-being of the universe." I imagine Pollock himself would be as bewildered as I am. Why not ask him?

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International Summer Exhibition Calendar

The editors extend their thanks to all Foreign Service officers, government tourist agencies, museum officials and others who have provided data for this international calendar. It is hoped that the information herein, although necessarily incomplete at this date, will be of assistance to American travelers abroad and will encourage them to seek further information on the spot. Additional copies of this calendar are obtainable on request by sending stamped, self-addressed envelope to the MAGAZINE of ART.

Canada

- CALGARY, ALTA.** *Calgary Allied Arts Centre*, May 7-27: "Progress through Design" Royal Canadian Architectural Institute. Stage Design by Donald Oenslager. Sketches and Models, May 28-June 25: Standard Oil Co. of N. J. Exhib. of Works by Amer. Artists, June 11-25: Martinez Mem. Exhib. Leonard Brooks, One-Man Show, "The Mexican Scene," Rita Brooks, "Mexican Impressions"—Photos, July-Aug.: Group Exhib.
- EDMONTON, ALTA.** *Edmonton Museum of Arts*, June 15-July 15: Painter-Etchers, Exhib. from London, England, July 1-31: Standard Oil Co. of N. J. Exhib. of Works by Amer. Artists, Aug. 1-31: 75 Ptes from Permanent Coll.
- LONDON, ONT.** *Public Library and Art Museum*, May 5-June 4: 10th Ann. Western Ontario Exhib. Ptes by French Children, June 7-July 4: Art Directors' Show—2nd Ann. Exhib. of Canadian Advertising and Editorial Art. Three Women Painters: Ellen Balman, Elizabeth Eastman, Alice Mackenzie, July 7-Aug. 8: Ontario Soc. of Artists, Canadian Soc. of Painters in W'ool. People of the Totems—West Coast Indian Material from the Royal Ontario Mus., Aug. 1-Sept. 18: Royal Canadian Academy Circulating Exhib. Sept. 21-Oct. 8: 15th Ann. Western Ontario Internat'l Salon of Photog.
- OTTAWA, ONT.** *National Gallery of Canada*, June: Irish Ptg. June-Sept.: Recent Additions to Permanent Colls.
- SACKVILLE, N. B.** *Owens Gallery, Mount Allison University*, May 15-Sept. 15: Student Work from Mt. Allison Univ. School of Fine and Applied Arts.
- SAINT JOHN, N. B.** *New Brunswick Museum*, June-Sept.: Crafts of New Brunswick: Ceramics, Weaving, Metalwork, Woodwork, etc.
- SASKATOON, SASK.** *Saskatoon Art Centre, King George Hotel*, May 7: Sculpt. by Leo Hartwig, May 9-18: Ptes by Louis Muhlstock, May 19-30: Alberta Institute of Technology and Art, June 1-18: Saskatchewan Ptes, June 20-30: Alberta Soc. of Artists.
- TORONTO, ONT.** *Royal Ontario Museum of Archaeology*, May 29: Books of the Middle Ages, To June 30: Gems and Seals of the Near East, June 1-Sept. 30: Glass, 1650-1850.
- VANCOUVER, B.C.** *Vancouver Art Gallery*, May 1-14: Ann. Exhib. of British Columbia Soc. of Artists, May 23-June 11: Appreciation of the Arts (Presented in Cincinnati under Carnegie Grant), June 20-July 9: Royal Canadian Academy.
- WINDSOR, ONT.** *Willstead Art Gallery*, to May 31: French Book Illustrations, Painters of Hamilton, Ont., June 2-28: Painter's Art in Laymen's Language, Sept. 4-27: Picture Loan Coll.
- WINNIPEG, MAN.** *Winnipeg Art Gallery, Civic Auditorium*, May 1-15: Ptes by Pict. Nicol, May 1-22: Winnipeg Art School Exhib., May 22-June 12: Art of the Maritimes, May 27-June 23: Ptes by Louis Muhlstock, June 24-July 15: 20 Canadian Artists, Art of Tom Lewis, July 3-24: Alberta Soc. of Artists—1950 Exhib., Aug. 13-Sept. 17: Art Schools of the U.S.A.

Latin America

ARGENTINA

- BUENOS AIRES** *Galeria Antia*, May 8-20: Horacio Juárez, May 22-June 3: César López Caro, June 13-17: Onofrio Pacenza, June 19-July 1: José Morán, July 3-15: Fortunato Lacamera, July 17-29: Juan Carlos Castagnino, July 31-Aug. 12: Enrique Policastro, Aug. 14-26: Eugenio Daneri, Aug. 28-Sept. 9: Abel Laurens, Sept. 11-23: Ginés Patta, *Wildestein*, May: Drawings, Woods, Pastels, 15th Cent. Present, June: Ptes by Pierre de Broeta, July: French Impressionists, Sept.: Dutch Ptes, 16th-17th Cent.

BOLIVIA

- LA PAZ** *Municipal Hall*, May 1-15: Ptes by Jorge Carrasco, May 22-June 2: Ptes by Ines de la Reza, June 15-30: Ptes by Armando Pacheco, July 1-15: Ptes by Mafalda Cordova, Aug. 1-15: Ptes by Jorge de la Reza, Aug. 15-30: Ptes by María Luisa Pacheco, Sept. 1-15: Engravings by Alfredo Araujo Quezada, *Foreign Office Hall*, June 5-15: Sculpt. by Marina Núñez del Prado.

BRAZIL

- PORTO ALEGRE, RIO GRANDE DO SUL** *Casa das Molduras*, May 1-15: Landscapes Ptes by Arlindo C. de Carli, May 15-31: Landscapes and Still Lifes by Oscar Crusius, June 1-15: Landscapes and Flower Ptes by Caetano Genaro, June 15-30: Ceramics by Pierre Provot, July 1-15: Landscapes Ptes by Horst Ud. Knoff, July 15-31: Portraits and Landscapes by Edela Silva, Aug. 1-15: Portraits and Landscapes by Ado Malagoli, Sept. 1-30: Landscapes by Maristiani de Trias, *Correio do Povo Auditorium*, May 1-15: Ptes by Joao Fehriem, May 17-31: Gastao Hoffstaeter, June 2-16: Ptes by Edgar Koetz, July 2-16: Ptes by Clara Conti, Aug.: Exhib. of Ceramics Commemorating Nat'l Folklore Week.

- RECIFE, PERNAMBUCO** *Museu do Estado*, Summer: Ptes by Djanira and Panetti, Drawings by Clovis Fraciano, Drawings by 50 Brazilian Artists, Photog. Salon, 1950.

- RIO DE JANEIRO** *Museu Nacional de Belas Artes*, Summer: Ptes by Mario Tullio, Hernani de Irajá, Aurelio d'Alincourt, Manuel Faria, Fernando Martins, Gabriella Dantes, Ruth Stummel, German Munatari, Aug. 15-Sept. 15: Nat'l Salon, *Saqueo Astrio, Municipal Theatre*, June 15-July 21: Municipal Salon of Rio de Janeiro, Ptes, Sculpt., Etches, Ceramics.

- SALVADOR, BAHIA** *Instituto Geográfico e Histórico*, May: Young Bahia Painters, under Auspices of "Galeria de Bahia."

- SAO PAULO, S. P.** *Museum of Art*, May: Le Corbusier Exhib., Sculpt., Ptg and Architecture Arranged by Le Corbusier and Mus. of Contemp. Art, Boston, June: Sketches, Ptes, Sculpt., Prints by Max Bill, July: Lasar Segall Retrospective Exhib. of Ptes and Sculpt. and Modernist Design, 1900-1950, Sept.: Landscape Design by Roberto Burle Marx.

CHILE

- SANTIAGO** *Chilean North American Cultural Institute*, Summer: Stage Design by Donald Oenslager, Chilean Landscapes, Etches by André Racz, *Liberia Francesa*, Summer: "Fortnight of Paris"—Landscapes, *Museo de Bellas Artes*, Summer: French Embassy Exhib., From Monet to Our Day, *Sala Ministerio de Educacion*, Summer: Forerunners: Rugenda, Monvoisin, Wood, Mulato Gil, Mary Graham, Group Show of Ptg and Sculpt. Argentine Art, French Art: Delacroix to Rouault, Exhib. of Nat'l Art Prize Candidates, Pedro Reska, Nicaron Gonzalez Mendez, Pablo Burchard, Photog. Salon, *Sala del Pacifico*, Summer: Goya, Caprichos, Ptes and Etches by André Racz, Ptes and Woods by Emilio Petorutti, Pablo Burchard, Giulio di Girolamo and Victor Carvacho, Woods and Drawings of Ezequiel Pontecilla, Retrospective Exhib. of Works of Valenzuela Llanos and Roko Mutajic, Ptes by Jan Bartelsman, Portraits by Camilo Mori, Photos by Michel Bry, Sculpt. by Arturo Edwards, *Sala Pro Arte*, Summer: The Nude in Chilean Ptg, Etches of Paul Klee and Joan Miro.

CUBA

- HAVANA** *Cuban American Cultural Institute*, May 19-26: Centenary of the Cuban Flag, July 4-8: Amer. Ptes in Reproduction, *Lycium y Lawn Tennis Club*, Summer: Wilfredo Lam and Others.

DOMINICAN REPUBLIC

- CIUDAD TRUJILLO** *Galeria Nacional de Bellas Artes*, Aug. 16-30: Biennial Exhib. of Plastic Arts, Ptes by Jaime Colson, Noemi Mella, Clara Ledesma, Antonio Prats Ventós.

HAITI

- PORT-AU-PRINCE** *Centre d'Art*, May: Dieudonné Cédor, Haitian Popular Artist, June-Sept.: Art Show of Contemp. Haitian Ptg and Sculpt., *Palais des Beaux-Arts*, Group Show of Contemp. Ptg and Sculpt in Haiti.

MEXICO

- MEXICO, D. F.** *Clardcor S.A.*, June 1-10: Carlos Merida, July 1-Aug. 31: Works by Mexican Artists, Sept. 15-30: Ptes by Matthias Goeritz, *Galeria de Arte Mexicana*, May 2-28: Ptes by Gunther Gerzso, June 1-24: Ptes by Ricardo Martinez de Hoyos, June 25-July 19: Ptg by Alice Rahon, July 24-Aug. 12: Ptes by Carlos Orozco Romero, Aug. 16-Sept. 6: Ptes by Otto Ruttlerlin, *Galeria "Arte Moderna"*, May 3-24: Ptes by Mariano Paredes, May 26-June 15: Sculpt. by Gales Cabrera, June 16-July 13: Group Exhib., July 14-Aug. 10: Drawings of Hector Xavier, Aug. 11-Sept. 6: Rodolfo Segovia, 1st Exhib., Sept. 7-20: Ptes by Jorge Martinez, *National Museum of Plastic Arts*, Summer: Nat'l Exposition of Architecture, Ernesto Izazu, Painter of the Mexican "Charro," Waldemar Siolander, UNESCO Traveling Exhib. of Reproductions, Five Women Painters, Engravings by Leonoldo Mendez, Ptes by Juan Gorman, "Ready Made" Gallery, Ptes by Juan Soriano and Paul Anguiano.

PARAGUAY

- ASUNCION**, July 11-Inf.: Ceramics by Josefina Plá and José L. Paroli.

URUGUAY

- MONTEVIDEO** *Arte Bella*, May: Eng. and French Engravings of the 18th Cen., June: Oils by Terry Lightman, July: Oils by Angel Damiani, Aug.: Reproductions of Ptes by Picasso, Braque, Juan Gris, Klee, Derain, Vlaminck, Modigliani, Dufy, etc. Sept.: Gouaches by Vicente Martin, *Comisatón Nacional de Bellas Artes*, Summer: Ptes by Berard, From Monet to Our Day, Retrospective Exhib. of Uruguayan Artists Palleja and Carballo, Uruguayan Artists Plateau, Pareja, Garcia Reino and Martin, Aug. 25-Sept.: Nat'l Salon of Ptg and Sculpt., *Galeria Berro*, May 11-31: Ptes by Maurice Utrillo, Quizez, Francesco de Pisis, Campigli, Sassu, De Chirico, June 1-19: Woods by José Guiso, June 20-Inf.: Catalan Painters: Sunyer, Duran Camps, Llimona, Carles, Serra, Capmany, Togores, *Subte Municipal*, July: 2nd Exhib. of Graphic Arts, Aug.: Amer. Indian Art, Sept. 1-14: Internat'l Photog. Exhib., Sept. 15-Inf.: UNESCO Exhib.

VENEZUELA

- CARACAS** *Oceánida Gallery*, June-Aug.: Spanish Artists: Jesús de Cora Reixa, Margarita Berriis, Antonio Peyró, María Rosario Heranz, Manuel García Martín, Manuel Rogent, Cuban-Spanish Artists: Rafael Moreno; Cuban Artist: Blanca González Simo.

Europe & the British Isles

AUSTRIA

- INNSBRUCK** *Landesmuseum*, June 24-Sept. 30: Gothic Art in Tyrol, Aug.: 3rd Internat'l Photog. Exhib., **KLAGENFURT** *July: 3rd Internat'l Photog. Exhib.*, **LINZ** *Sept.: 3rd Internat'l Photog. Exhib.*, **VIENNA** *Albertina*, to May 31: Classics of Cubism, June 30: Picasso, July-Sept.: Masterpieces of Draw and Graphic Arts, *Kunstakademie*, to May 15: Anton Romako Exhib., *Kunstgewerbe Museum*, Inf.: Art Treasures from the Austrian Cloisters, May: Trade Union Exhib., *Kunsthistorisches Museum*, Inf.: Breughel Exhib., *Kunstlerhaus*, May 15-June: Spring Exhib., *Sezession Galerie*, to May 31: Architectural Exhib.: Building in the Provinces by Welterbach, Sculpt. by Barham, *Zeditz Hall*, June: Union of Women Artists Anniversary Exhib.

BELGIUM

- ANTWERP** *Middelheim Municipal Park*, July-Sept.: Internat'l Open Air Sculpt. Exhib., *Salle des Fêtes*, May 20-June 11: Mod. Ptg and Sculpt., *Stedelijk Kunstsalon*, May 6-29: Graphic Art Exhib., June 2-12: Poteries du Donjon, **BRUXELLES** *Municipal Art Gallery*, July 1-Sept. 3: Exhib. of Goldsmith's Art, Including Reliquary of the Holy Blood, 1617, **BRUSSELS** *Palais des Beaux-Arts*, to May 10: Sculpt. by Maurice Carlier, **GHEENT** *Musée des Beaux-Arts*, to May 21: 40 Masterpieces from the Mus. of Lille, Sept. 9-24: Quadrennial Exhib. of Fine Arts, Colonial Arts Exhib., **LIEGE** *July-Sept.: Internat'l Exhib. of Mosan Art, Salle des Expositions de l'Université*, Summer: School of Paris: Cubism and Forty Years After: Surrealism and Thirty Years After, Fernand Léger, Bazaine.

FINLAND

- HELSINKI** *Attek Gallery*, May: French Graphic Art, June: Old Helsinki Prints, 17th-18th Cen., *Fine Arts Exhibition Hall*, Summer: 40th Anniversary of Helsinki—Ptes, Drawings and Graphic Art from 1550-1900, *Horshammer Gallery*, May: Kenneth Green, English Portraits, June-Sept.: Coll. of Finnish Art.

FRANCE

- ASSY** Early July: Opening of Church Decorated by Léger and Lurcat, **AVIGNON** *Musée Calvet*, to Oct.: 14th-15th Cen. French Religious Ptg., **LYON-CHARBONNIERES** *Musée St. Pierre de Lyon*, June 1-Sept. 30: Contemp. Belgian Ptg., **PARIS** *Bibliothèque Nationale*, to June 22: 150 Master Drawings from the Albertina, Vienna, May: Italian Illuminated Mss. and Renaissance Drawings from the Uffizi and the Royal Library of Turin, *Galerie des Beaux-Arts*, to May 21: Salon de l'Art Finlandais, *Galerie Charpentier*, June 2-July 2: Ptes and Art Criticism, 1900-1950, *Galerie Maeght*, to May 18: Chagall, *Grand Palais*, May 13-June 4: Société des Artistes Français, *Jardin des Tuileries*, June 18-July 18: Young French Sculptors, *Maison de la Pensée Française*, June 29-Sept. 24: Ptes by Matisse, *Musée d'Art Moderne*, May 5-June 20: Art in Italy 1910-1950, May 19-June 4: Salon of New Painters, June 21-Sept. 30: Roger de la Fresnaye.

Musée des Arts Décoratifs, Pavillon de Marsan, June-Sept. 15: "Art of the Table," Exh. of Glassware, Ceramics, Silver, Linen, etc. organized by "Art et Industrie".

Musée des Monuments Français, Palais de Chaillot, to May 22: Yugoslav Frescoes and Sculpt. of the Middle Ages.

Musée de l'Orangerie, to June 18: German Primitives, June 3-Aug.; French 18th Cen. Sculpt. and Minor Arts.

Office of the Cultural Attaché, U. S. Embassy, May: Pigs of the Mississippi River by Charles Alexandre Lesueur, 1778-1846. May 15-27: Pigs and Sculpt. by Amer. Artists Residing in France, June 19-30: Pigs and Sculpt. by Fulbright Grant Artists Studying in Paris.

Petit Palais, May 15-Aug. 15: "The Virgin in French Art"—Pigs, Sculpt. Minor Arts from Middle Ages to 18th Cen. June 28-Sept.: Sculpt. by the "New York Six."

ROUEN Musée des Beaux-Arts, June-Sept.: Contemp. Prints, under Auspices of La Société des Artistes Rouennais.

GERMANY

BAMBERG New Residence, July: Exh. of Franconian Sculptors. Aug.-Sept.: Carpets and Tapestries of the Renaissance and Baroque from Bavarian Palaces.

COLOGNE, May 6-14: Photo. and Cinema Exh. "Fokina," May-Aug.; "1900 Years of the City of Cologne."

DARMSTADT June-July: New Darmstadt Secession Exhibition.

EICHSTAET June-Sept.: Benedictine Art, Ancient and Modern.

EMMENDINGEN May: Handicrafts Exh.

FLensburg June 10-25: Schleswig Holstein Handicrafts Production Show.

IDAR-OBENSTEIN Sept.: Handicrafts Exh.

MAINZ June-July: The Illustrated Book.

MUNICH Internationale Kunstausstellung, May-June: Bauhaus Masters, 1920-33.

STUTTGART Huerttemberg Art Society, Summer: Amer. Graphic Arts.

TRIER May-June: Religious Exh. on the Occasion of Holy Year.

GREAT BRITAIN

BLACKPOOL Art Gallery, June 10-July 29: Royal Academy "Crowded Out" Exh. Aug. 5-Sept. 3: 3rd Lancashire Artists Exh.

BRISTOL Art Gallery, July 5-19: Ann. Exh. of West of England College of Art.

EDINBURGH, SCOTLAND National Gallery of Scotland, Aug. 20-Sept. 9: Rembrandt Exh., Including Pigs from the Private Coll. of H.M. the King.

Royal Scottish Academy, to Sept. 30: Ann. Summer Exh.

GATESHEAD Art Gallery, Sept. 9-Oct. 7: Royal Soc. of Portrait Painters.

LIVERPOOL Art Gallery, May 1-27: Exh. of Edward Wolf. May 29-June 24: Royal Draw Soc. Bluecoat Chambers, June 24-July 15: W'cols by Liverpool Artists.

LONDON Burlington House, May-Aug.: Royal Academy Summer Exh.

Fine Art Society, May: Early English W'cols, 18th and 19th Cen. June: Laurence Irving, Recent Pigs and W'cols Including Stage Designs for Old Vic Production of "Hamlet," July: Pigs and W'cols by Claude Muncester. Aug.-Sept.: Pigs and W'cols by British Artists.

Grosvenor House, Great Hall, June 8-23: 10th Antique Dealers' Fair.

Goldhall Art Gallery, May: Post Office Art Club, June-July: Accessions to the Coll., 1940-49, July-Aug.: English W'cols, Sept.: Essex Art Club.

Hanover Gallery, to May 31: Recent Works by Lucian Freud, Engraves by Roger Vireillard, June: Pigs by Guttuso, Pigs and Pottery by Catherine Varrow, Sept.-Oct.: Pottery and Lithographs by Picasso.

Kenington Art Gallery, May: Gallery Salon of W'cols, June: Soc. of Marine Artists, Pigs, July: Pigs by Margaret Niven, Aug.: Contemp. Works, Sept.: W'cols of the Isle of Man by John Nicholson, Pigs by Inglis Sheldon-Williams.

Leferre Gallery, May: Pigs and Gouaches by Raoul

Duffy, Mid May-June: Pigs, Pastels, Sculpt by Legas, Mid June-July: 19th Cen. French Masters. Aug. Sept.: Contemp. British Pig.

Leicester Galleries, to Mid May: "In Paris Now"—Exh. of Contemp. French Artists. Pigs and Sculpt by Georg Ehrlich. May: Leonard Greaves Mem. Exh. Pigs by Mary Kessell and W. R. Sickert. June: Pigs by Didier Bereny and Derek Hill. Mid July-Mid Aug.: "Artists of Fame and Promise," Mid Aug.-Mid Sept.: "Artists of Fame and Promise," Part II.

The Little Gallery, May: Gouaches by John Paddy Carstairs. June: Pigs of Latin America by Otta. July: Brodsky: Retrospective Exh. Aug.: Robin Rae: 2nd Exh.

Royal Institute Galleries, May 5-30: New English Art Club, June 12-29: Soc. of Women Artists, July 10-29: Soc. of Graphic Art and Ridley Art Club, Aug. 14-30: Open Summer Art Exh. Sept. 4-29: Nat'l Exh. of Children's Art.

Royal Society of British Artists, May-June: R.B.A. Summer Show, July: Royal College of Art, Aug.: R.I.A. Art Club, Sept.: United Soc. of Artists.

Royal Watercolour Society Galleries, May: Spring Exh. of Royal Soc. of Painters in W'col. June: Portraits of Children, Sponsored by "The Observer." July: Polish Exh. Royal Soc. of Watercolourists Art Club, Mid Sept.-Indef.: London Salon of Photog.

Tate Gallery, May 4-June 4: Sir William Rothenstein Mem. Exh. Early July: Contemp. Italian Art, Aug.-D. S. MacColl Mem. Exh.

Whitechapel Art Gallery, May-July: "Painters' Progress"—Works by Duncan Grant, L. S. Lowry, Stanley Spencer, Ivon Hitchens, John Armstrong, John Piper, Graham Sutherland.

PLAS MAWR, CONWAY, WALES Art Gallery, May-Oct.: Royal Cambrian Academy of Art.

SOUTHAMPTON Art Gallery, May 13-June 3: Duke of Wellington's Coll.

GREECE

ATHENS Gallery Zakary, May: Pigs by M. Veresepoulou and S. Milailis.

Larnassos Hall, May: Pigs by Aglaia Pappa.

Zappion Hall, May 5-25: Scuthmi Group—Pigs and Sculpt. May 26-June 16: "The 17" Group—Pigs and Sculpt.

IRELAND

DUBLIN National College of Art, May 1-June 3: Ann. Exh. of Royal Hibernian Academy, Pig. and Sculpt. Aug. 14-Sept. 14: Irish Exh. of Living Art.

National Library of Ireland, to June 30: Proclamations and Posters Illustrating Irish History from the 16th Cen. on.

Victor Waddington Galleries, Sept. 21-Oct. 2: Pigs by Jack Hanlon.

ITALY

ALBISSOLA MARINA Museum, July 22-Aug. 20: Exh. of Antique Italian Majolica.

BOLOGNA Museum, Spring and Summer: Bolognese Pig of the Trecento and Quattrocento.

CASERTA Royal Palace, to July: Silk Fabrics, 1700 to Present.

CAVA DEL TIRRENI Museum, July 15-Oct. 15: 2nd Nat'l Biennial Exh.

FLORENCE Palazzo dell'Esposizione, May 6-28: 14th Nat'l Handicrafts Exh.

GENOA Museum, to June 15: Genoese Silverware.

MANTUA Casa del Mantegna, May-Oct.: Works of Giuseppe Bazzani.

NAPLES Apr.-June: Handicraft Exh.

French Institute, May 1-Indef.: Mod. French Pig.

PISTOIA Palazzo Comunale, to Oct. 30: Exh. of Sacred and Ancient Art.

RAVELLO May 14-Indef.: 3rd Ann. Pig Exh.

REGGIO EMILIA Museum, May: Works by Lelio Orsi de Novellara.

ROME Istituto Italiano per il Medio ed Estremo Oriente, Summer: Chinese Pig of the Ming and Ching Dynasties from the DuRose and Other Colls.

S. GIMIGNANO Museum, May-Oct.: Ancient Art.

SIENA Museum, May-Nov.: Pig and Sculpt., 14th to 16th Cen.

VENICE Church of San Vitale, Spring-Summer: Liturgical Arts Exh.

Palazzo del Biennale, June-Sept.: 25th Biennial Exh. of Figurative Arts. *British Pavilion:* Pigs of John Constable, Sculpt. by Barbara Hepworth. Pigs by Matthew Smith. *French Pavilion:* Pierre Bonnard Retrospective Exh. Kandinsky Retrospective Exh. Henri Rousseau Retrospective Exh.

VERCELLI Museum, Summer: Exh. of Pigs by Sodoma.

VOLTERRA Museum, May-Oct.: Mod. and Ancient Art Exh.

NETHERLANDS

AMSTERDAM Stedelijk Museum, June 15-July 30: Mod. Amer. Painters. July 1-Sept. 30: Haitian Art.

DELEF Prinsenhof Museum, June 15-July 6: Ann. Internat'l Art and Antique Dealers' Fair. Summer: Famous Pigs from the Prado, Madrid: Velasquez, Murillo, El Greco.

THE HAGUE Mauritshuis, June 30-Sept. 30: Rembrandt Self-Portraits.

Gemeente Museum, June 15-July 15: French Sculpt.: Rodin, Despiant, Maillol. June 15-July 15: Close-up of World Authors. Aug. 1-Sept. 30: Exh. of Dutch Books.

OTTERLO Kröller-Müller Museum, June 1-Indef.: Van Gogh Coll.

PORTUGAL

LISBON Museu de Belém, May 1-Sept. 30: Exh. of Popular Art.

Secretariado Nacional da Informação, May 1-June 30: Miscellaneous Exh. of Individual Artists, May 20-June 30: Exh. of Furniture, May 5-25: Art Exh. of Young Independent Catholic Women's Assn.

SPAIN

MADRID Palacio de Exposiciones del Retiro, May-Indef.: Nat'l Art Exh. Organized under Ministry of Nat'l Education. Sept.: Exh. of Works Submitted to Nat'l Competition of Ministry of Nat'l Education—Pigs, Sculpt., Prints, Architecture.

SWEDEN

STOCKHOLM Liljevalchs, May 15-Sept. 15: 18th Cen. Pigs by Elias Martin. Sept.-Indef.: Swedish Art, 1900-1950.

National Museum, May 5-Indef.: Children's Drawgs. May 5-June 4: Bookbinding Exh. June 15-Sept. 15: Woodcarvings by Döderhultaren.

SWITZERLAND

LICERNE Kunstmuseum, May: Romantic Art. May 27-Sept. 17: Viennese Art of the Biedermeier Period from the Coll. of Prince of Liechtenstein (Waldmüller, Schwind, Spitzweg, etc.), Pigs, Drawgs, W'cols, Miniatures, Porcelain.

IGANO Villa Ciani, to May 31: Internat'l Exh. of Drawgs and Prints.

NEUCHÂTEL Musée des Beaux-Arts, May 31-Sept. 17: "Lake of Neuchâtel and its Shores" Shown in Pigs, W'cols, Pastels and Prints. 55 W'cols of Albert Anker's Italian Travels, 1887.

ST. GALLEN Industrie- und Gewerbehaus, May-Sept.: Textiles of Europe, the Orient and Eastern Asia from the 18th Coll. Contemp. Textiles from Eastern Switzerland.

SCHAFHAUSEN Museum zu Allerheiligen, May 13-31: Johann Sebastian Bach Exh. June: Pigs by Martin A. Christ. Late July-Mid Sept.: "The River Rhine from Its Source to Basle" Shown by 20th Cen. Swiss Artists.

WINTERTHUR Kunstmuseum, May 14-July: "Landscape of Zurich" in Contemp. Pig and Sculpt. Sept.: Drawgs, Illus. and Prints by Hans Fischer.

ZÜRICH Federal Institute of Technology, June: Drawgs and W'cols by Carinth, Liebermann and Sievogt. June-Indef.: Mod. English Art: Henry Moore, etc. *Helmhaus, to Mid May:* "Swiss Publicity Abroad." *Kunstgalerieverbum, June 3-Aug. 20:* "Good Form" Exh. of the Schweizerischer Werkbund.

Kunsthaus, to May 14: 22nd Triennial Exh. of Swiss Assn. of Painters, Sculptors and Architects. June-Mid Aug.: 13th-20th Cen. European Art from Mus. and Private Colls.

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Summer Exhibition Calendar—United States

All information listed is supplied by exhibitors in response to mailed questionnaires.

ALBANY, N. Y. Albany Institute of History and Art, May 5-June 4: 15th Regional Exh., Artists of the Upper Hudson.

ALBION, MICH. Albion College, May 4-18: All-Student Show, May 21-June 5: Senior Art Majors' Show.

AMHERST, MASS. Museum of Fine Arts, to May 6: Renaissance Art, May 8-29: Benjamin West, His Times and His Influence.

ANDOVER, MASS. Addison Gallery of American Art, to May 21: Scottish Painters, July 14-Sept. 24: Art Schools, U.S.A., 1950.

ANN ARBOR, MICH. Museum of Art, University of Michigan, to May 7: Chinese Buddhist Bronzes, To May 11: Ptg Towards Architecture, May 16-June 18: Far Eastern Art, Graphic Work by Howard Cook, July 2-30: Mod. Graphic Art.

ASHEVILLE, N. C. Asheville Art Museum, to May 8: Ralph Dunkelberger, Reading, Pa., May 8-June 5: Dorothy Green, Greenville, Tenn., June 5-19: Asheville Arts Guild Show.

ATHENS, GA. Georgia Museum of Art, University of Georgia, to May 12: Graduate Students' Pts., To May 22: Sculpt. Exh., from Amer. Assn. of Sculptors, May 22-June 1: Holbrook Coll. June 1-July 1: Mrs. Jay Hambidge's Textile Development and Design.

ATHENS, OHIO Ohio University Gallery, May 1-15: Ohio Printmakers, May 15-31: Delta Phi Delta.

ATLANTA, GA. Atlanta Art Association, to May 7: Pts by Gertrude Schweitzer, May 14-24: High Mus. School of Art Exh.

AUBURN, N. Y. Cayuga Museum of History and Art, May: Local Show: My Favorite Heirloom, Ceramics by McGrath Beauchamp, LIFE Prints: "Egypt."

AUGUSTA, GA. Augusta Art Club, Gertrude Herbert Institute of Art, to May 13: Ghosts Along the Mississippi (AFA).

AUSTIN, TEX. College of Fine Arts, University of Texas, to May 4: Univ. of Okla. Faculty Pts.

BALTIMORE, MD. Baltimore Museum of Art, to May 17: Three Mod. Styles, To May 21: 18th Ann. Exh., of Md. Artists, May 2-22: Lifer Coll. of Ballet Designs and Costumes (AFA), May 5-28: Folk Art of the South American Highlands (AFA), Walters Art Gallery, to May 28: A. J. Miller's Expedition to the Far West, 1837-38.

BATON ROUGE, LA. Louisiana Art Commission, May 7-28: Amer. Textiles '48 (AFA), June 1-30: Wools by Morton S. Grossman, July 1-30: Kyoko, LIFE Photographic Show, Aug. 3-27: Westside Art Group, La. Rural Art Club Series.

BENNINGTON, VT. Bennington Historical Museum and Art Gallery, May 1-14: Flemish and Dutch Masters (Colyer Coll.), May 15-31: Works by Albert Herter.

BINGHAMTON, N. Y. Museum of Fine Arts, to May 6: Junior League Civic Art Center, May 6-30: Members' Binghamton Art Assn.

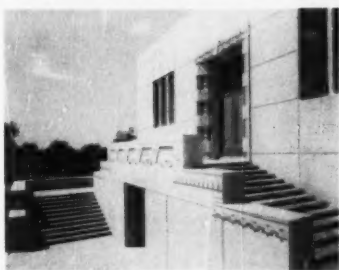
BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, to May 15: Pts by Zoltan Sepeshy, May 26-Aug. 31: Ann. Student Exh., July 16-Aug. 16: Max Weber Drawings.

BLOOMINGTON, IND. Art Center, Indiana University, to May 7: Form in Handwrought Silver (AFA), May 1-31: 25th Ohio Wool show (AFA), May 7-28: Mod. Jewelry Under Fifty Dollars (AFA).

BOSTON, MASS. Boston Museum of Fine Arts, May 10-31: 25 Pts from the Whitney Mus. of Amer. Art (AFA).

Copley Society of Boston, to May 6: Pts by Elma Lind Goodwin, May 8-20: Pts by Helen Alden Woodworth, May 22-June 3: Pts by Harriet Cornell Appleton.

Doll and Richards, May 1-13: Wools by Chiura Ohata, May 15-27: Wools and Pts by Sam Charles.



Wichita Art Museum, Wichita, Kansas

Institute of Contemporary Art, to May 20: Edward Munch Retrospective Exh., Public Library, May 1-30: The work of Georges Rouault.

Los Angeles, Calif. to May 6: Portraits and Landscapes by Polly Thayer Starr, May 8-27: 19th Cen. English Landscapes.

BOWLING GREEN, OHIO Fine Arts Gallery, Bowling Green State University, May 1-29: Pts and Drawings by Dorothy Eisenbach.

BROOKLYN, N. Y. Brooklyn Museum, to May 21: The Amer. Painter—John F. Peto, 4th Nat'l Print Avn. to June 1: Out of the East—Judaism, Christianity and Islam.

BUFFALO, N. Y. Albright Art Gallery, to May 14: From Bosch to Beckmann—A Survey of Pts Over Five Centuries.

Little Gallery, Albright Art Gallery, to May 10: Pts by Martha Visser's Hunt, May 15-25: Exh. of Student Work, Pts by Kurt Feustern and Robert Smith.

CAMBRIDGE, MASS. Germanic Museum, Harvard University, May 1-June 30: Bauhaus Exh., May 9-June 22: German Painters and Drawings of the Late Gothic and Renaissance, Massachusetts Institute of Technology, May 1-20: Yacht Designs, May 1-June 15: The Painter and the City.

CARMEL, CALIF. Carmel Art Association Gallery, May 1-31: General Membership Exh.

CHAPEL HILL, N. C. Person Hall Art Gallery, May 6-21: Amer. Painters (Fla. Gulf Coast Art Center).

CHARLOTTESVILLE, VA. University of Virginia Museum, May 10-31: Cuban Wools (AFA).

CHATTANOOGA, TENN. Art Association, University of Chattanooga, May 7-28: 20th Cen. Wools, Amer. and Foreign (AFA).

CHICAGO, ILL. Art Institute of Chicago, to May 7: Portraits of Famous Actors by Japanese Artists of the 18th and 19th Cen., To May 15: Chicago Weavers' Guild Exh., of Hand Woven Fabrics, To May 21: Exh. of Additions to the Oriental Coll., To Sept. 1: Prints and Drawings by Rico Lebrun, May 3-31: 4th Ann. Chicago Tribune Better Rooms Competition Exh., May 1-Indef.: Mrs. James Ward Thorne's European Rooms in Miniature, Selected Prints by Old Masters, The Arts of the Watchmakers and Goldsmiths of the 17th to 19th Cen. (Harry H. Blum), Chinese Ceremonial Bronzes (Avery Brundage).

Chicago Galleries Association, May 1-31: Sculpt. by Alvin Meyer, Pts by Anthony Buchta and James Eccles, Portraits by Mildred Lyon Hetherington.

Chicago Public Library, May: Pts by Rainey Bennett, Milk Glass (Mrs. Henry Shedd Coll.), June: Drawings and Pts by Mrs. Peggy Palmer Burrows.

Garden Sculpt. by Gina Odell, July: Etches and Pts by Mrs. Eugenie F. Glaman, Mechanical Banks (Morton Bodfish Coll.), Aug.: Calligraphy by Newberry Calligraphy Study Club, Old Lace (Mrs. Alden Scott Boyer Coll.), Sept.: Photos of Chicago Artists by Helen Morrison, Ceramics by Mr. and Mrs. Salvatore Aurelio.

Institute of Design, to May 20: Process and Form—From Line to Structure, May 21-June 21: The Work of Hans Schlegel, Visual Designer, June 21-Sept.: Work in Progress—Students' Work, Palette and Chisel Academy of Art, May 1-31: Ann. Exh.

Palmer House Galleries, May 1-31: Original Prints by Picasso, Leger, Braque and Miro, June 1-July 31: Chicago Artists' Work in All Media.

University of Illinois Art Gallery, May 10-31: Domestic Architecture of the San Francisco Bay Region (AFA).

CINCINNATI, OHIO Taft Museum, May 13-June 30: Scouts and Indians of the Ohio Valley.

CLAREMONT, CALIF. Pomona College Gallery, to May 16: 20th Cen. Amer. Landscape Pts, Sculpt. by Dorothea Greenbaum, May 18-June 1: Pomona College Student Exh.

CLEARWATER, FLA. Art Group Gallery, May 1-30: Selections from Clearwater Ann. Clearwater Art Museum, May 10-30: Vision in Display (AFA).

CLEVELAND, OHIO Cleveland Museum of Art, May 3-June 11: 32nd Ann. May Show—Work by Cleveland Artists and Craftsmen.

COLORADO SPRINGS, COLO. Fine Arts Center, May 1-14: Work of Children's Classes of the Fine Arts Center, May 1-June 30: Works of Laszlo Moholy-Nagy, May 15-Oct. 1: Santos (Taylor Mus. Coll.), May 20-31: Work of Advanced Students of the Fine Arts Center School, June 1-30: Works of William Johnstone, Dir. of School of Arts and Crafts in London.

COLUMBIA, S. C. Columbia Museum of Art, to May 21: South Carolina Bird Life.

COLUMBUS, OHIO Columbus Gallery of Fine Arts, to May 28: Columbus Art League 40th Ann. Exh.

CORTLAND, N. Y. Cortland Free Library, May 1-31: Portraits of Flowers by Mildred Hayward.

CULVER, IND. Culver Military Academy, to May 16: Pts and Sculpt. in Architecture.

DALLAS, TEX. Dallas Museum of Fine Arts, to May 28: Dallas Pts, Sculpt. and Photog., 1950, May 21-June 12: Work from Mus. Classes, 14th Ceramic Nat'l Exh., (Syracuse Mus. of Fine Arts).

DAVENPORT, IOWA Davenport Municipal Art Gallery, to May 28: 3rd Exh. of Art and Artists Along the Mississippi.

DAYTON, OHIO Dayton Art Institute, May 1-28: 11th Ann. Alumni Exh. of the School of the Dayton Art Institute, May 3-24: Wools by Cleveland Artists.

June Reece Art Galleries, to May 30: Oil Portraits of Personalities in Amer. Aviation History by Lewis Eugene Thompson.

DECATUR, ILL. Art Center, May 14-June 4: Decatur Barn Colony Exh.

DENVER, COLO. Denver Art Museum, to May 14: Native Craftsmen, To May 31: Children's International Art, May 7-June 9: Oriental Pts.

DES MOINES, IOWA Des Moines Art Center, May 1-31: Drake Univ. Student Show, Mod. Amer. Pts—Movements and Counter-movements, May 21-June 18: Drawings by James Hunt, One-Man Show, Des Moines Art Center Student Show, May 22-June 18: Sust. Singer-Sheriff Figurine Show.

DETROIT, MICH. Detroit Institute of Arts, to May 14: Little Shows of Work in Progress: Pts by Holston Pittman and Vaughn Flannery, Sculpt. by Humbert Albrioz, Lohmeyer Glass, To May 21: Graphic Work of Roger Lacouriere (AFA), To May 28: Wedgwood Exh., May 3-21: Ann. Exh., Art Dept. of Public Schools, May 16-June 12: Little Shows of Work in Progress: Design for Industry (Institute of Contemporary Art), May 26-June 11: Ann. Exh., Art Dept. of Wayne Univ., June 4-July 2: Retrospective Exh. of Edward Hopper, July 10-Aug. 30: Scalmandre Silks.

DURHAM, N. H. University of New Hampshire, to May 5: People of India, To May 8: Stamp Design.

DURHAM, N. C. Duke University, Dept. of Aesthetics, Art and Music, May 1-26: Exh. of Sculpt. and

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**EDWIN AVERY
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Watercolors by

**GLEN
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EAST LANSING, MICH. *Michigan State College*, to May 10: Work by Staff Artists, May 1-12: Work by Graduate Art Students, May 15-June 30: Ann. Michigan State College Art Student Exh.

ELGIN, ILL. *Elgin Academy Art Gallery*, to May 14: 4th Ann. Exh., Fox Valley Art Assn.

ELMIRA, N. Y. *Arnot Art Gallery*, May 1-30: Junior Artists of Elmira, May 21-June 15: Pigs and Prints from the Upper Midwest (AFA).

EUGENE, ORE. *University of Oregon*, May 6-21. Northwest Coast Dance Masks.

EVANSTON, ILL. *Northwestern University*, May 1-12: Houses U.S.A. (LIFE), May 15-June 15: N.U. Student Work.

EVANSVILLE, IND. *Evansville Public Museum*, May 1-13: Graphic Arts, May 15-June 15: Serigraphs: Pictures for Children.

FLAGSTAFF, ARIZ. *Museum of Northern Arizona*, to May 14: Junior (Indian) Art Show, May 17-31: The Arts of Java and Bali, June 3-26: Navajo and Apache Painters, July 1-5: Hopi Craftsman, July 8-29: Hawaii—Our Island Outpost, Aug. 1-13: Northern Arizona Artists, Aug. 17-30: Navajo Craftsman, Sept. 2-17: Arizona Photographers.

FLINT, MICH. *Flint Institute of Arts*, May 5-31: 20th Ann. Flint Artists Show, June 6-30: Flint Photog. Guild, Stories in Hair and Fur (Cranbrook Institute of Science), July 4-30: Items from Permanent Coll.

FORT WAYNE, IND. *Fort Wayne Art Museum*, to May 7: Louisiana Painters (AFA), May 31-Sept. 30: Student Exh.

GREEN BAY, WIS. *Neville Public Museum*, May 7-31: 21st Ann. Green Bay Art Colony Exh., June 4-28: (Gimble) 1949 "Pigs, Playground" Exh., July 2-31: The Kenosha Trio Exh.

GREENVILLE, N. C. *Community Art Center*, May 1-June 1: Martha Gilbert, One-Man Show.

GRINNELL, IOWA *Grinnell College*, to May 5: Grinnell College Camera Club Ann. Exh., May 7-28: Hayter's Five Personages (AFA).

HAZLETON, PA. *Hazleton Art League*, May 10-31: The 1949 Corcoran Biennial (AFA).

HEMPSTEAD, N. Y. *Hofstra College*, to May 6: Exh. of Long Island Artists, May 8-20: Exh. of Long Island College Student Art, May 22-June 3: Hofstra College Student Art Exh.

HONOLULU, HAWAII *Honolulu Academy of Arts*, to May 21: Period Furniture in Mod. Settings, May 2-28: 18th Ann. School Art Exh., Junior Printmakers.

HOUSTON, TEX. *Museum of Fine Arts of Houston*, to May 7: 14th Nat'l Syracuse Ceramic Exh., Prints and Drawings by Stephen Wright, May 14-28: 23rd Ann. Students' Exh.

INDIANAPOLIS, IND. *Art Association of Indianapolis*, to May 7: 18th Cen. Prints, Textiles and Porcelains, to June 4: Indiana Artists' Exh.

IOWA CITY, IOWA *University of Iowa, Dept. of Art*, May 7-28: The Arts Work Together (AFA).

KANSAS CITY, MO. *Kansas City Art Institute*, May 1-31: Pigs by Raphael Soyer, May 1-Aug. 4: Student Exh., *William Rockhill Nelson Gallery of Art*, May 7-29: Contemp. Drawings (AFA).

KENNEBUNK, ME. *Brick Street Museum*, May 1-20: Samplers from Mus. Coll. Old Glass and China from Mus. Coll.

KIW GARDENS, N. Y. *Kew Gardens Art Center Gallery*, May 1-June 30: Group Show.

LAGUNA BEACH, CALIF. *Laguna Beach Art Association*, May 1-28: 9th Nat'l Print Exh., Laguna Beach Art Gallery.

LAWRENCE, KANS. *University of Kansas, Dept. of Architecture and Museum of Art*, to May 7: From Colony to Nation (AFA), May 1-31: Faculty Work, 1949-1950.

LINCOLN, NEBR. *University of Nebraska, Art Gallery*, May 14-June 10: Ann. Exh. of Student Work.

LOS ANGELES, CALIF. *Los Angeles County Museum*, May 21-June 15: New Directions in Mod. Pig (AFA).

Los Angeles Public Library, May 7-29: Children's Books of Yesterday (AFA), *James Tupperman Galleries*, to May 16: 50 Years of Mod. French Pig, May 18-June 15: Recent Pigs from France by Max Rand, June 18-July 15: Paul Clemens.

LOUISVILLE, KY. *J. B. Speed Art Museum*, to May 7: Italian Drawings (AFA), May 4-25: Eugene Atget's Magic Lens (AFA), May 10-31: Old Master Drawings (AFA), May 15-June 9: Pigs from the Caves of the Thousand Buddhas (AFA), May 21-June 15: From Colony to Nation (AFA).

University of Louisville, to May 6: Josef Albers, May 8-June 3: Old Master Drawings (Durlacher Bros.).

LOWELL, MASS. *Whistler's Birthplace*, to June 1: Pictures of the Horse, June 1-Aug. 1: Pigs by Wallace Ruger, Aug. 1-Oct. 1: Railroadiana.

MADISON, WIS. *Wisconsin Union Art Gallery*, *University of Wisconsin*, to May 19: 22nd Ann. Student Art Show, May 23-June 14: Pig Toward Architecture, June 15-July 2: Minnesota Centennial, July 5-Aug. 14: Contemp. Pig.

MANCHESTER, N. H. *Carrier Gallery of Art*, to May 16: Rugs from the Ballard Coll. (AFA), May 7-28: 25 Amer. Wools (AFA), 28th Ann. Exh. of Advertising and Editorial Art (AFA).

MANHATTAN, KANS. *Kansas State College*, to May 16: 1949 AIA Nat'l Honor Awards (AFA).

MASSILLON, OHIO *Marshall Museum*, to May 5: Pigs by Raphael Gleitsman, May 8-June 3: Standard Oil Coll. June 5-July 1: Work of Public School Art Classes, July 1-Aug. 1: Ohio Printmakers, Aug. 1-30: Permanent Coll.

MEMPHIS, TENN. *Graceland Memorial Art Gallery*, May 9-21: Colton Carroll Fine Arts Exh.

Memphis Academy of Arts, May 15-18: Form in Handwrought Silver (Handy & Harman).

MILWAUKEE, WIS. *Milwaukee Art Institute*, May 21-June 15: Art Schools, U.S.A., 1949 (AFA).

Chapman Memorial Library, Milwaukee-Dawson College, May 5-19: Entries and Prize Winner of 5th Elizabeth Richardson Mem. Award.

MINNEAPOLIS, MINN. *Minneapolis Institute of Arts*, to May 14: Gauguin in Tahiti, May 13-June 25: 1st Biennial Exh. of Prints and Drawings.

University Gallery, University of Minnesota, to May 12: Philip Guston, Bill Brandt, Photos, May 1-15: Advertising Art in U. S. May 1-Indef.: Student Show.

Walker Art Center, to May 21: New Minneapolis Painters, to June 18: The Tradition in Good Design, to 1949.

MONTECLAIR, N. J. *Montclair Art Museum*, to May 7: Work of Children's Saturday Morning Classes, to May 28: Prints of Children, May 14-28: Work of Mus. Art School and Adult Classes.

MOREHEAD, KY. *Johnson Camden Library, Morehead State College*, Apr. 6-27: Max Weber Drawings and Gouaches (AFA).

MOUNT VERNON, N. Y. *Mount Vernon Art Association*, May 2-12: Members' Show at Mount Vernon Public Library.

MUSKEGON, MICH. *Hackley Art Gallery*, May 1-22: Muskegon Artists' 24th Ann. Exh., May 22-June 5: Photog. Show of Nat'l Snapshots Awards.

NEWARK, N. J. *Newark Art Club*, May 3-25: Photographs by Members of the Vailburg Camera Club, Newark Museum, to May 7: Portraits by Oliver Tarbell Eddy, Costumes of Oliver Tarbell Eddy's Day, to May 31: Vailburg Camera Club, May 16-June 25: Flower Pigs, June 1-July 3: Bridal Gowns, June 1-Indef.: Amer. Old Masters, Sculpt., European and Amer. Pigs Acquired Since 1944.

Robin and Krueger Gallery, May 1-31: Pigs by Bernard Gussow, Robert Philipp, Joe Van Ramp and James Carlin.

NEW BRITAIN, CONN. *Art Museum of the New Britain Institute*, to May 21: A Survey of Amer. 19th and 20th Cen. Pig, Opening of New Gallery of Amer. Art.

NEW BRUNSWICK, N. J. *Rutgers University*, May 1-22: Remnant Woodcuts, May 1-25: Wools by Benjamin Rowland.

NEW HAVEN, CONN. *Yale University Art Gallery*, to May 21: 19th and 20th Cen. French Pigs Lent by Yale Alumni and Friends.

NEW LONDON, CONN. *Lyman Allen Museum*, May 6-27: Juliana Force and Amer. Art (AFA), May 7-14: Nat'l Music Week.

NEW ORLEANS, LA. *Arts and Crafts Club*, May 1-20: Alter Frances Goodall, One-Man Show, May 22-June 10: Group Show: Marie Deneaux, Corinna Luria and Margaret Robinson.

Isaac Deland Museum of Art, May 4-25: The Ring and the Glove (AFA), May 7-28: The Brooklyn Mus. Print Ann. (AFA).

Newcomb Art School, Tulane University, May 1-30: Student Exh.

NEW YORK, N. Y. *A.C.A.*, 63 E. 57, to May 13: Drawings by Gregorio Prestopino, May 7-20: Pigs by Alex Dobkin.

A.D., 130 W. 46, to June 16: 3rd Ann. Book Jacket Designers Guild Exh.

American Craftsman's Educational Council, 32 E. 52, May 4-25: Craftsmanship for the Community—The Shelburne Craft School, June 8-Sept. 8: 1st Ann. Competitive Craftsmen Exh.

Artists' Gallery, 851 Lexington, to May 4: Pigs by Josef Stefanelli, May 6-25: Sculpt. and Drawings by Robert White, May 25-June 14: Selma Bluestein, June 15-30: Wools by William Dacey.

Associated American Artists, 711 Fifth, to May 6: Oils and Gouaches by Arnold Blanch, to May 13: Recent Pigs by Leo Michelson, May 8-27: Oils and Gouaches by Doris Lee.

Babcock, 38 E. 57, May 1-31: Group Exh. of 19th and 20th Cen. Amer. Artists.

Binet, 67 E. 57, to May 12: Pigs and Prints by Bertalan Bodnar.

Buchholz, 32 E. 57, to May 21: Paul Klee, Carré, 712 Fifth, to May 30: Advancing French Art, Carré, 11 E. 57, May 1-30: Contemp. French and Amer. Pig.

Chapelle, 48 E. 57, Summer: Old Masters, American, 4th-4th, 51 Charles, to May 5: Ben Bishop, collectors of American Art, 106 E. 57, to May 5: Pigs by Samuel Koch, May 1-19: Sculpt. by Joseph Kozal, May 22-June 30: Group Exh.

Crozier Studios of Art and Decoration, 680 Lexington, May 4-27: Miniature Pigs: Still Life and Birds by A. T. Toran.

Dawson, 32 E. 51, to May 13: "In 1950" New Pigs and Sculpt. by Gallery Artists, May 16-June 2: Amer. Folk Art: A Mus. Coll.

Durlacher, 11 E. 57, to May 31: Group Exh. of Pigs and Drawings.

Feld, 601 Madison, to May 31: Amer. and European Moderns.

Ferrari, 63 E. 57, May 1-13: Andrews, to May 8: Mary Abbott, to May 21: John Lavalle, to May 28: Hartley, to May 2-Indef.: Marcelle.

Forty-Fourth Street Gallery, 133 W. 44, May 1-27: Saul Lishinsky, May 31-June 27: Group Show.

Friedman, 20 E. 49, May 1-31: Designs and Illustrations by Laura Jean Allen.

Grand Central Moderns, 15 Vanderbilt, to May 6: Pigs by Stanley Crane, May 2-13: Moderns by George Morrison, May 9-19: Pigs by John Enser.

Grolier Club, 47 E. 60, to May 31: Great Books in the Field of Belles Lettres Issued in Countries Belonging to the U.N.

Hacker, 24 W. 58, to May 6: Fabric Forms by Eve Peri, May 8-27: Group Show: Max Spivak, Louis Tavelli and Louis Schanker, May 31-June 19: Pigs and Prints by Seong Moy.

Heath, 18 E. 69, May 1-13: Drawings by Dudley Huppler, May 15-31: Drawings by John Wilde.

Janis, 15 E. 57, to May 20: 20th Cen. Young Masters.

Kleemann, 65 E. 57, to May 13: Pigs by Louis Bosa, Knoodler, 14 E. 57, to May 13: Pigs by Tamayo.

Kootz, 600 Madison, to May 31: Group Show.

Kraushaar, 32 E. 57, to May 13: Wools, Drawings, Monotypes by Katharine Sturges, May 15-June 5: Group Show of Oils and Wools by 20th Cen. Amer. Artists.

Laurel, 108 E. 57, to May 6: Pigs by Hananah Hatai, May 2-June 9: Pigs by Chris Ritter, May 8-20: "New Talent" Pigs and Sculpt.

Levitt, 559 Madison, to May 18: Oils by Edwin Avery Park, Wools by Glen Krause.

Macbeth, 11 E. 57, May 8-27: Recent Pigs by Carl Sprinchorn, Summer: Oils and Wools by Contemp. Amer. Artists.

Midtown, 605 Madison, to May 6: Pigs of Italy by William Thon, May 9-27: Recent Wools by Dong Kingman.

Mich., 55 E. 57, May 15-27: Schiewer Group.

Museum of the City of New York, Fifth and 103, to Apr. 30: Husbands and Wives of the N. Y. Stage, Summer: Stranger in Manhattan, N. Y. a Half Cen. Ago as Photog. by Byron.

Museum of Modern Art, 11 W. 53, to June 11: Charles Demuth and Franklin Watkins, May 16-July 16: Prize Designs for Mod. Furniture, May 19-Oct.: Mod. House by Aim.

Museum of Non-Objective Painting, 1071 Fifth, to June 11: Group Show, June 13-Indef.: New Group Show.

National Academy of Design Galleries, 1083 Fifth, to May 17: Audulon Artists 8th Ann. Exh., June 1-21: Nat'l Assn. of Women Artists 58th Ann. Exh.

National Audubon Society, 1000 Fifth, May 1-25: Flowers of Fla. by Mildred Hayward.

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MAGAZINE OF ART

National Serigraph Society, 38 W. 57, May 1-Sept. 16: New Serigraphs, 1950.
New Art Circle, 41 E. 57, May 1-31: Paul Klee, Newhouse, 15 E. 57, Old Masters: Dutch 17th Cen. and English 18th Cen.
Newman, 150 Lexington, May 1-31: Amer. 18th and 19th Cen. Pigs.
New York Historical Society, 170 Central Park W., to July 15: Amer. Fine Printing, 1890-1910. To July 31: In 1850—N. Y. and the Nation. May 2-Sept. 10: Recent Acquisitions.
Parsons, 15 E. 57, to May 6: Pigs by Clifford Still, Pigs by William Congdon, May 8-27: Pigs by Bradley Walker Tomlin, Pigs by Jean Miles, May 28-June 18: Group Show.
Passedot, 121 E. 57, May 1-13: Pigs by Frederick Childs, May 15-June 17: Selections from 1949-50 Season.
Pen and Brush, 16 E. 10, May 7-Sept. 30: W'col Exh.
Peridot, 6 E. 12, to May 13: Pigs by Alfred Russell, May 15-June 10: Sculpt. by Edgar Negret.
Petit, 32 E. 58, May 1-31: Recent Acquisitions of Mod. French Pigs.
Perspectives, 14 E. 51 to May 20: Magic by Brauner, Cornell, DeDiego, Duchamps, Donati, Karoly, Man Ray, Motherwell, Noguchi.
Portraits, 460 Park, May 9-June 1: Portraits in Review, June 1-Sept. 30: Portraits by Contemp. Painters.
Pyramid, 59 E. 8, to May 4: Pearl Hardaway and Walter Ehrhard, May 4-30: Group Show.
Rabinovitch Photography Workshop, 40 W. 56, May 1-31: A Selection of Fine Photos.
Riverside Museum, 310 Riverside Drive, to May 19: Art Directors Club.
Salpeter, 32 W. 56, May 1-13: Amer. Drwgs. May 15-June 10: Oils by Ganz Proper, June 12-Sept. 9: Gallery Group Show.
Scalamandre Museum of Textiles, 20 W. 55, to June 30: Entente Cordiale in Textiles and Trimmings.
Schaefer, 32 E. 57, to May 12: Pigs by Siv Holme, May 14-June 2: Pigs by Lillian Dubin.
Sculptors' Gallery, 4 W. 8, May 1-31: Group Exh. of Sculpt.
Seligman, 5 E. 57, May 15-27: Bennington Alumnae Exh.
Silberman, 32 E. 57, May 1-31: Survey of Old Master Pigs.
Van Diemen-Liesfeldt, 21 E. 57, to May 10: Pigs by Minna Citron, May 13-26: Mod. Belgian Pigs in Amer. Collections.
Van Loen, 49 E. 9, May 15-Aug. 15: Mid-Century Sculpt. Show.
Viviano, 42 E. 57, to May 6: Sculpt. by Mirko, May 9-June 3: Pigs by Afro.
Maynard Walker, 117 E. 57, to May 13: Recent Drwgs by Kenneth Callahan.
Weyhe, 794 Lexington, to May 10: Master Prints and Drwgs.
Whitney Museum of Art, 10 W. 8, to May 28: 1950 Ann. Exh., of Contemp. Amer. Sculpt., W'cols and Drwgs.
Wildenstein, 19 E. 64, May 15-Summer: The Woman in French Pte.
Willard, 32 E. 57, to May 13: Sculpt. by David Smith.
NORFOLK, VA. **Norfolk Museum of Arts and Sciences**, May 7-28: Norfolk Philatelic Club Exh.
Norfolk, May 14-June 4: Norfolk Photog. Club, Ann. May 14-Summer: Art Corner Members' Work.
NORMAN, OKLA. **University of Oklahoma, Museum of Art**, May 1-15: Grandma Moses.
NORTHAMPTON, MASS. **Smith College Museum of Art**, May 10-31: Romantic Realism in 19th Cen. Amer. Pte (AFA). Alumnae Coll. A. V. Churchill Mem. Exh.
NORTHFIELD, MINN. **Bolton Memorial Hall, Carleton College**, May 1-15: W'cols by Dong Kingman, May 16-June 12: Ann. Student Art Exh.
OAKLAND, CALIF. **Mills College Art Gallery**, to May 8: Mex. Drwgs and Prints. Drwgs by Rico Lebrun, A New Direction in Intaglio, May 17-June 4: Ann. Student Show.
Oakland Art Gallery, May 7-31: Exh. of the Hayward Art Assn.
OBERLIN, OHIO **Allen Memorial Art Museum**, to May 15: Robert Maillart, Engineer (MOMA). May 10-30: Art of France (Addison Gallery of Amer. Art), June 1-Indef.: Student Work and Recent Acquisitions.
OKLAHOMA CITY, OKLA. **Oklahoma Art Center**, May 15-June 1: W'cols by Helen Blumenshein.

Edna B. Stevenson and Jo Lee Rodke, May 27-June 26: Contemp. Pig. and Sculpt.
OMAHA, NEBR. **Society of Liberal Arts, Joslyn Memorial**, May 1-Indef.: Elmer Gruening, History and Techniques of Pig. Contemp. Jewelry by Philip Morton.
OXFORD, MISS. **Maya Blue Museum**, May 1-June 2: 19th Cen. French Landscape Pigs (MMA). **University of Mississippi Art Gallery**, to May 14: Pigs by Charles Mussett.
PASADENA, CALIF. **Pasadena Art Institute**, May 5-June 4: Women Painters of the West, Ann. Exh., May 7-June 1: Louis Kronberg Ballet Pigs, May 7-June 2: Contemp. Textiles, May 12-31: Rico Lebrun (AFA).
PHILADELPHIA, PA. **Georges de Braux**, to May 13: Recent French Pigs by Dufy, Gall, Humblot, Jamot, Oudot, Rohner, Schurr, Venard, May 15-June 30: 20th Cen. French Pigs by di Chirico, Derain, Dufy, Friesz, Lhote, Lurcat, Oudot, Signac, Robert Carlen Gallery, to May 14: Recent W'cols and Drwgs by Fritz Janschka, Catherwood Foundation Fellow.
Coleman Art Gallery, May 1-13: Drwgs and Prints by German Expressionists, May 15-31: Pastels, Pigs and W'cols by F. R. Ferrymen.
Contemporary Art Association, to May 17: Art for Use, May 4-12: General Membership Show (Wanamaker Auditorium), May 25-June 14: Group Award Show.
Dubin Galleries, to May 16: Primitives by Estee Thomas, Penna Oils, May 17-June 3: Primitives by Carson, Pigs by Edelstein.
Pennsylvania Academy of Fine Arts, to May 7: Mem. Exh. of Sculpt., W'cols and Drwgs by Alexander Portnoy, to May 14: Oils by Jesse Drew-Bear, May 17-June 4: Sketches and Finished Work by John Hanlen and A. Brockie Stevenson, Made in Peru in 1948-49.
Philadelphia Art Alliance, to May 7: Photos and Drwgs of Recently Completed School Buildings, to May 14: Drwgs by Philadelphia Artists, to May 21: Oils by Tom Bostelle, to June 4: Mural, Scrolls by Alexander Calder, Henri Matisse, Matta, Eschauer and Joan Miro, Mod. Furniture by Lott-Neagle, May 2-June 4: Sculpt. by Adam Pietz, May 5-June 1: Oils by Sue May Gill, May 16-June 4: Pigs by Abraham P. Hankins, June 6-July 2: Philadelphia W'col Club Exh.
Philadelphia Museum of Art, May 20-Sept. 15: Masterpieces in Phila. Private Collections, Sculpt. of India.
Print Club, May 8-19: Exh. of Children's Work, May 26-June 8: Work by Art Students.
PITTSBURGH, PA. **Carnegie Institute**, to May 21: Pigs from the Helen C. Frick Coll. To May 28: Drwgs by Olav Mosebekk, May 6-29: Nat'l High School Art Exh.
University of Pittsburgh, Cathedral of Learning, May 9-30: Drwgs from the 1949 Whitney Ann. (AFA).
PITTSBURGH, N. J. **James R. Marsh Gallery**, to June 1: Pigs and Wood Engraves by Anne Steele Marsh, May 1-Indef.: Early Amer. Chandeliers, Summer: Drwgs and Prints by Asso. Artists of N. J.
PORTLAND, ME. **Sweet Memorial Art Museum**, to May 14: 51st Ann. Photog. Salon, May 26-June 25: Ann. Exh. by Students of the School of Fine and Applied Art.
PORTLAND, ORE. **Portland Art Museum**, to May 21: Ann. Exh. for Artists of Ore, Private Coll. of Mrs. John Blodgett, Jr., May 1-Indef.: Opening of Pre-Columbian Gallery, Permanent Coll.
PRINCETON, N. J. **Art Museum, Princeton University**, to May 7: Chinese Pigs from Mus. Coll. To May 23: Mediaeval Art, To May 31: 19th and 20th Cen. European Pig.
PROVIDENCE, R. I. **Providence Art Club**, May 2-14: Rhode Island Chapter, Amer. Institute of Architects.
Rhode Island School of Design Museum, to May 14: Sculpt., 1850-1950, May 30-Indef.: Ann. Student Exh.
RACINE, WIS. **Charles A. Westum Museum of Fine Arts**, May 7-June 5: Art of the Racine Public Schools.
RALEIGH, N. C. **State Art Gallery**, to May 14: H. T. Witteveldt, May 15-June 15: 30 Americans Since 1860.
RENO, NEV. **Art Gallery, University of Nevada**, May 8-28: Work by Students.
RICHMOND, IND. **Art Association**, May 7-21: Public School Art, June 1-Sept. 1: Permanent Coll.

RICHMOND, VA. **Virginia Museum of Fine Arts**, to June 4: Amer. Pig., 1950, To June 9: Amer. Rooms in Miniature.
ROCHESTER, N. Y. **George Eastman House**, to May 27: Controlled Color Photos.
Memorial Art Gallery, May 5-June 4: 1950 Rochester Finger Lakes Exh., June 1-Sept.: Permanent Coll.
ROCKFORD, ILL. **Rockford Art Association**, May 8-June 2: 13th Ann. Craft Exh., June 5-30: Asso. Amer. Artists Exh., July 14-20: Standard Oil Co. Coll., Aug. 1-31: Permanent Coll.
ROCKLAND, ME. **William A. Farnsworth Library and Art Museum**, May 2-31: Connecticut W'col Soc. Ann. Cartier-Bresson Photos (MOMA), May 9-June 12: Oils and W'cols by Robert Bliss, W'cols by Jessie Trelethen.
ST. LOUIS, MO. **City Art Museum**, May 1-Indef.: Mediaeval Art Purchased from the Estate of the Late Joseph Brummer, May 1-30: Washington Univ. School of Fine Arts.
Washington University, to May 7: Art Schools, U.S.A., 1949 (AFA).
ST. PAUL, MINN. **Hamline University Galleries**, to May 5: Pigs by Arthur Ooster and Murray Turnbull, May 10-25: Hamline Univ. Student Exh.
SACRAMENTO, CALIF. **California State Library**, May 1-31: Marion Cunningham and Dorr Bothwell, June: Historic Sacramento and Mother Lode, July: Southern Calif. Arts, Prints and Crafts, Aug.: Reynolds H. Weidenaur, One-Man Show.
E. B. Crocker Art Gallery, May 1-14: W'cols by W. R. Cameron, Mod. Art of India, May 1-28: Mex. Pigs, W'cols and Prints (IBM), May 1-31: Drwgs and Prints by Old Masters, May 1-31: 25th Anniversary, Kingsley Art Club Exh.
SAN ANTONIO, TEX. **Witte Memorial Museum**, May 7-21: Student Exh., San Antonio Art Institute.
SAN DIEGO, CALIF. **Fine Arts Gallery**, May 15-June 15: Univ. of Tex. Faculty Show, May 20-June 20: Greenbaum Sculpt.
SAN FRANCISCO, CALIF. **East-West Arts Gallery**, to June 10: "This One's on the House" by John Carden, Campbell and Worley K. Wong Architects, June 19-July 28: "Nature and the Chinese Eye," Chinese 19th Cen. Prints and Arrangements of Rocks and Driftwood.
Metart Galleries, May 1-31: Recent Pigs by Ernest Briggs, June 1-30: Recent Pigs by Hubert Crehan, July 1-31: Recent Work by W. D. Cohantz, Aug. 1-31: Pigs by Jack Jefferson.
San Francisco Museum of Art, to May 7: Balony, Stevenson and Valiant, To May 7: Paris Exh. Posters, 14th Ann. Drwgs and Print Exh., May 4-June 8: Exh. of the San Francisco Art Assn.
SAN MARINO, CALIF. **Huntington Library and Art Gallery**, to May 23: London As It Is, Lithographs by Thomas Shutter Boys, May 1-31: J. M. W. Turner's "Liber Studiorum" Mezzotints.
SANTA BARBARA, CALIF. **Santa Barbara Museum of Art**, May 1-15: W'cols by Richard Lofton, May 1-31: Calif. W'col Soc. Public School Exh., May 5-25: Ceramics by Beatrice Wood, May 16-30: Oils by Tom Lewis.
SANTA FE, N. MEX. **Museum of New Mexico**, May 1-31: Non-Jury Shows of N. Mex. Artists, Invitation Exh., N. Mex. Artists.
SARATOGA SPRINGS, N. Y. **Skidmore College**, to May 10: Ann. Exh. of Student Work.
SCRANTON, PA. **Everhart Museum of Natural Science and Art**, to May 31: Retrospective Show, Lucy Hayward Barker, May 1-31: Lohmeyer Glass, Pioneer Room, Americana.
SEATTLE, WASH. **Henry Gallery, University of Washington**, to May 7: New Directions in Mod. Pig (AFA), May 10-31: Univ. of Washington Faculty Exh.
Seattle Art Museum, to May 7: 8th Seattle Internat'l Exh. of Photog. Pigs by Winslow Homer and Eastman Johnson, Pigs by Kandinsky, Pigs by May Warner Marshall, Pigs by Clarence Steele, May 11-June 4: 10th Ann. C.W. W'col Soc. Exh., 6th Ann. King County High School Exh., Swedish Arts and Crafts, Pigs by William Nellor.
SIoux CITY, IOWA **Sioux City Art Center**, May 1-June 1: Iowa May Show.
SPRINGFIELD, ILL. **Illinois State Museum**, May 1-30: Caseins and Charcoal Portraits, Guatemala by Robert P. Hooton, Landscapes in Finger Paint by Francis R. Fast.
Springfield Art Association, to May 7: 6th Ann. Exh. of Central Ill. Artists, May 8-15: Spring

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THE PENNSYLVANIA STATE COLLEGE

State College, Pennsylvania

field Art Assn. Students' Exh. May 15-31: Springfield Art Assn. Children's Exh.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery, to May 7: 2nd Ann. Exh. Springfield Guild of Craftsmen, May 13-21: Work of Mus. Draw Classes, May 28-June 11: Standard Oil Co. of N. J. Exh.

Springfield Museum of Arts, May 1-31: Kyoto-LIFE Photog. Exh. May 7-28: 10th Ann. Spring Purchase Exh.

SPRINGFIELD, MO. Springfield Art Museum, May 1-31: Lohmeyer Glass, May 10-31: Pigs by Cleveland Artists.

STATE COLLEGE, PA. College Art Gallery, to May 16: Combined Arts Festival.

STATEN ISLAND, N. Y. Staten Island Museum, to May 20: Ann. Exh. by S. I. Artists, May 27-June 17: High School Art.

STURBRIDGE, MASS. The Public House, May 3-31: Oils by Marian Williams Steele.

SYRACUSE, N. Y. Syracuse Museum of Fine Arts, May: Social Life in the 1880's. Photos by Leonard Dakin. Dealers' Club of Syracuse, Syracuse Print-makers, June: Sculpt. by Students of Mestrovic.

TACOMA, WASH. Tacoma Art Association, to May 5: Exh. from San Francisco Mus. of Art, Pigs by Tooley, Graves and Callahan, Serigraphs for Children from Nat'l Serigraph Soc. May 16-June 1: Art Dept. Amer. of the College of Puget Sound.

TAMPA, FLA. Tampa Art Institute, May 2-16: Works by Margaret Steward and Maude Fowler. Etchings by Minnie Louise Raul. May 17-30: Oils by Joan Brushnahan and Margaret Miller, May 30-June 14: Tampa Art Institute Membership Show.

TOLEDO, OHIO Toledo Museum of Art, to May 7: Art Work by Toledo Public School Teachers, May 7-28: Degas; Bronzes, Drawings and Pastels, May 14-June 4: Pigs by Louis Brayer, May 31-June 15: Italian Drawings (AFA).

TOPEKA, KANS. Mulvane Art Museum, Washburn Municipal University, to May 13: Mulvane Art Center Junior School of Art Exh. May 17-28: Washburn Univ. Art Dept. Student Exh.

TULSA, OKLA. Philbrook Art Center, May 2-July 2: 5th Ann. Nat'l Amer. Indian Ptg.

UNIVERSITY, ALA. University of Alabama, May 1-30: Student Ann. Exh.

UNIVERSITY, LA. Louisiana State University, May 1-June 3: Student Shows.

URBANA, ILL. University of Illinois, to May 15: Work of Schweickher and Elting Architects, May 15-Sept. 1: Ann. Exh. of Student Work, Univ. of Ill.

UTICA, N. Y. Munson Williams Proctor Institute, May: Selected Amer. Pigs 1900-1950. Open and Closed Form, (D.C.M.A.), Rome in the Holy Year-Photog. Exh.

WASHINGTON, D. C. Library of Congress, May 1-Indef.: 8th Ann. Nat'l Exh. of Prints. Sesquicentennial Exh. of the Library of Congress and of the Federal Government in the District of Columbia.

National Gallery of Art, to June 30: Recent Acquisitions to the Rosenwald Coll. June 28-Nov. 19: Makers of History in Washington-A Portrait Exh. for the Sesquicentennial Year.

Pan American Union, May 1-31: Still Pictures from Prize-Winning Films Photog. by Gabriel Figueroa. June 1-30: Pigs by Laquar of El Salvador.

Wakona Gallery, American University, to May 5: Objective and Non-Objective Pigs, May 7-31: Ann. Exh. Students of Amer. Univ. Art Dept.

Wakona Gallery, May 5-31: Washington, 1950.

WELLESLEY, MASS. Wellesley College Art Museum, to May 8: Pigs and Prints by Paul Klee (MOMA), to May 14: Mod. French Prints.

WEST LAFALETTE, IND. Purdue Memorial Union, May 7-28: L. Mobley-Nagy Menu Exh. (AFA).

WICHITA, KANS. University of Wichita, May 7-28: "The Prophets" by Alejandrinho (AFA).

WILMINGTON, DEL. Society of Fine Arts, May 10-June 4: Del. Artists' W'col Section of 36th Ann. Del. Show.

WOODSTOCK, N. Y. Rudolph Galleries, May 1-31: Pigs by John Klunkenberg.

WORCESTER, MASS. Worcester Art Museum, to May 18: German and Netherlandish Prints in Mus. Coll. To May 21: European Art, 1700-1750. May 21-July 6: Italian and Spanish Prints in Mus. Coll. May 28-July 2: Ann. Exh. School of Worcester

Art Mus. July 1-15: Art Work by Children in Hawaiian Islands. July 9-Sept. 14: Japanese Prints. July 23-Aug. 31: Work by Children in the Mus. Art Classes.

ZANESVILLE, OHIO Art Institute, May 7-31: 9th May Arts and Crafts Ann.

Where to Show

NATIONAL

BLOOMFIELD, N. J. 2nd Spring Festival Show of Amateur Creative Arts, June 9-11. Society of Creative Amateur Artists, Open to all amateur artists. All media. Awards. Work due May 27. For further information write Mr. C. A. Emmons, 82 Broad St., Bloomfield, N. J.

GREENSBORO, N. C. International Textile Exhibition, Sept. 15-Nov. 30. Open to all artists. Media: original designs in all textiles. No fee. Jury. Prizes. Entry cards due Sept. 15; work due Sept. 22. Write Sec'y, International Textile Exhibition, Woman's College, University of North Carolina, Greensboro, N. C.

HENDERSONVILLE, N. C. 8th Annual Nat'l Art Exhibition, July 21 and 22. Huckleberry Mountain Workshop-Camp, Open to all artists. All media. Jury. Prizes. Entry fee \$1.00. Entry cards and work due July 12. Write Mrs. John S. Forrest, Fifth Ave., Hendersonville, N. C.

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INDIANA, PA. 8th Annual Cooperative Art Exhibition, Oct. 14-Nov. 30. State Teachers College. Open to all living artists. Media: ptc and sculp. Jury. Prizes. Entry cards and work due Sept. 10. Write Orval Kipp, Dir., Art Department, Indiana State Teachers College, Indiana, Pa.

NEWPORT, R. I. 39th Annual Exhibition of the Art Association of Newport, July 1-22. Open to living American artists. Media: oil, w'col, pastels, drawings, prints, small sculp. Jury. Entry fee \$2 for non-members. Entry cards due June 9; work due June 16. Write the Art Association of Newport, 76 Bellevue Ave., Newport, R. I.

SANTA MONICA, CALIF. 4th Annual National Veterans Art Exhibition, June. Santa Monica Library Art Gallery. Open to any honorably discharged veteran or member of the armed forces on presentation of serial number. Media: oil, w'col, pastels, sculp, and commercial drawings and illustrations. For entry blanks and further information write Herbert M. Foxwell, 1720 Pine St., Santa Monica, Calif.

REGIONAL

ATHENS, OHIO 8th Annual Ohio Valley Oil and Water Color Show, July 1-31. Edwin Watts Chubb Gallery. Open to residents of Ohio, Ind., Ill., W. Va., Pa. and Ky. Media: oil and w'col. Jury. Prizes. Entry cards due June 1. Work due June 10. For further information write Dean Earl C. Seigrist, College of Fine Arts, Ohio University, Athens, Ohio.

COLUMBUS, OHIO 26th Annual Circuit Exhibition, November. Ohio Watercolor Society. Open to present and former residents of Ohio. Media: w'col, gouache and casein. Jury. Prizes. Membership dues of \$3.50. Work due Oct. 7. For further information write Edith McKee Harper, 1403 Corvallis Ave., Cincinnati, Ohio.

DENVER, COLO. 56th Annual Regional Show, June. Schleier Memorial Gallery. Open to artists living in states west of the Mississippi and also Wis. and Ill. Media: ptc, sculp, prints and drawings, ceramics and textiles. Jury. Prizes. Work due June 10. For further information write Denver Art Museum, 14 Avenue and Acoma St., Denver 4, Colo.

MEMPHIS, TENN. 3rd Memphis Biennial, Dec. 1-29. Open to artists born in or residents of Ark., Miss., and Tenn. Jury. Prizes. Work due Nov. 5. For further information write Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn.

OGUNQUIT, ME. Ogunquit Art Association Exhibition, July 1-29. Aug. 2-Sept. 4. Barn Gallery. Open to members and artists in Ogunquit and vicinity. Media: oil, w'col, prints and sculp. Jury. Applicants for annual membership should submit 3 or more works on June 24. Write Edward Betts, Ogunquit, Me.

YOUNGSTOWN, OHIO 4th Biennial Ceramic Exhibition, Oct. 1-29. Open to ceramists of Ohio. Media: all types of ceramics and enamels. Jury. Prizes. Entry fee \$1. Write the Sec'y, Butler Art Institute, Youngstown, Ohio.

SCHOLARSHIPS AND AWARDS

Louis Comfort Tiffany Foundation Scholarship Awards, 1950. Scholarships for students of painting, sculpture and the graphic arts intended for men and women of unusual talent and personal qualifications; open to those under 35 years of age, married or unmarried. Applications due July 1. For further information and applications write Tiffany Foundation, 1083 Fifth Ave., N. Y. 28, N. Y.

Annual Scholarship Contest, High Museum School of Art. Open to seniors graduating in 1950 from accredited high schools. Media: 3 to 6 drawings or paintings. Winners will receive scholarships covering full tuition in the nine-month Winter Session of the High Museum School of Art. Work and entry cards due May 10. For further information write Art Scholarship Contest, High Museum School of Art, 1262 Peachtree St., N.E., Atlanta, Ga.

Abbey Scholarships for Mural Painting. Open to citizens of the U.S. and British Commonwealth who on June 1, 1950 were not more than 36 years old and who worked for not less than four years in art schools. Work which represents ability, in any medium, in the direction of mural painting is eligible. To be awarded in December, 1950. Application blanks and outline of proposed work due Nov. 4. For information write the Sec'y, Edwin Austin Abbey Memorial Scholarships, 3 E. 89 St., New York 28.

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aa, art appreciation and history
af, fashion
il, illustration
int, interior decoration
arc, architecture
s, sculpture

ATLANTA, GA. High Museum School of Art, Box T, 1262 Peachtree St., N.E. pd, ca, id, c.

BLOOMFIELD HILLS, MICH. Cranbrook Academy of Art, pd, int, c, arc, a, des.

BOSTON, MASS. Boston Museum School, 230 The Fenway, pd, g, s, c, ca. Reg. for summer session until Apr. 15.

BATERA SCHOOL OF FINE ARTS, 240 Huntington Ave., ca, id, pd.

BROOKLYN, N. Y. Brooklyn Museum Art School, Eastern Pkwy, pd, s, ca.

CHESTER SPRINGS, PA. Pennsylvania Academy of Fine Arts, 120 N. Broad St. pd, id, s. Summer session begins June 12.

CHICAGO, ILL. Art Institute of Chicago, Michigan Ave. at Adams St. pd, id, ca.

FALL RIVER, MASS. Bradford Durfee Technical Institute, 64 Durfee St., ca, f.

HENDERSONVILLE, N. C. Huckleberry Mountain Workshop Camp, pd. Summer session July 2-Sept. 2.

KANSAS CITY, MO. Kansas City Art Institute and School of Design, 4415 Warwick Blvd. pd, s, c, ca, id, f, id, int, g.

KINGSTON, R. I. Summer Art Workshop, Rhode Island State College, pd. Summer session July 5-Aug. 11. \$13 per week.

LOS ANGELES, CALIF. University of Southern California, pd, s, aa, des. Summer session June 26-Aug. 4, Aug. 7-Sept. 1.

MADISON, WIS. University of Wisconsin, pd, s, g, c, des. Summer session June 25-Aug. 18.

NEW YORK, N. Y. James E. Franklin School of Professional Arts, 460 Park Ave. ca, f, id, int, des. Summer session July 10-Aug. 18.

OCEANVIEW SCHOOL OF FINE ARTS, 208 E. 20 St. pd, des. School for Art Studies, 250 W. 90 St. pd, s, c, id, ca. Instructors: A. W. Brown, M. Glickman, G. Picken, H. Beckhoff, I. Soyler, J. Hirsch. \$22 per month.

NORFOLK, CONN. Yale University's Norfolk Summer School for Art, pd, f. Summer session Aug. 6-Sept. 13.

OAKLAND, CALIF. California College of Arts and Crafts, Broadway at College, pd, aa. Summer session July 3-Aug. 11. Reg. to July 12. \$55 and \$65.

PEORIA, ILL. Bradley University School of Art, pd, s, a, ca.

PHILADELPHIA, PA. Moore Institute of Art, 1330 N. Broad St. des, ca, f, pd, int, c.

PENNSYLVANIA ACADEMY OF FINE ARTS, 120 N. Broad St. pd, id, c. Summer school at Chester Springs, Pa.

PORTLAND, ORE. Oregon Museum Art School, S. W. Park and Madison St. pd, c. Instructors: W. Givier, Dean, F. Farr, J. McLarty. Summer session June 19-July 28. \$25.

PROVIDENCE, R. I. Rhode Island School of Design, 26 College St. pd, ca, id, s, id, c, f, des.

PROVINCETOWN, MASS. Morris Davidson School of Modern Painting, Miller Hill Rd. pd. Summer session June 12-Sept. 1.

ST. PAUL, MINN. Macalester College, Crystal Lake Art Colony. Mural workshop and composition. Write to Paul Laporte, Dept. of Art, Macalester College.

SAUGATUCK, MICH. Summer School of Painting, pd. STATE COLLEGE, PA. Pennsylvania State College, pd, aa, c. Instructors: H. Pittman, A. W. Case, V. Lowenfeld, J. Booklander. Summer session June 13-30, July 5-Aug. 11, Aug. 14-Sept. 2. \$9 per credit.

SKOWHEGAN, ME. Skowhegan School of Painting and Sculpture, pd, s. Summer session July and Aug. Instructors: A. Rattner, O. Maldarelli, S. Simon, W. Cummings.

TANCO, MEX. Travel Art Workshop, pd, c. \$300 covers all expenses in Mexico. July and Aug. Write to Irma S. Jones, 238 E. 23 St., N. Y. 10.

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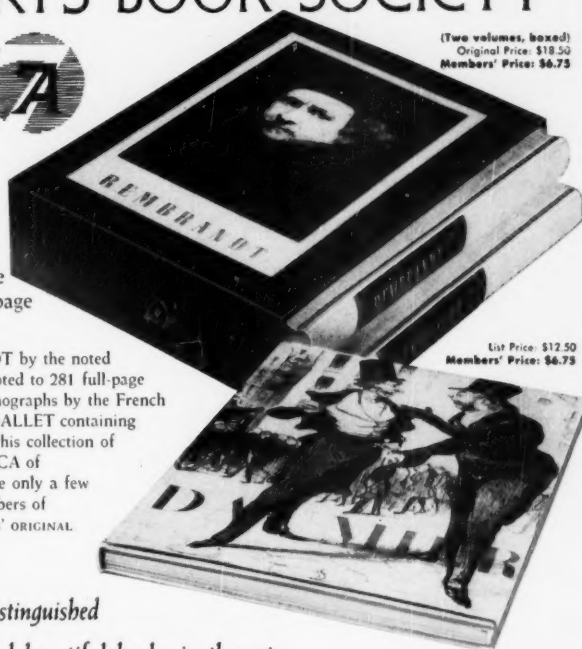
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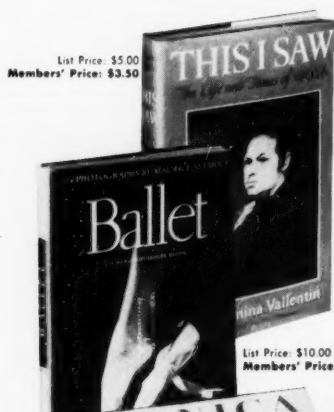
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